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ABSTRACT

This fifth grade text provides music and rhythmic activities for the development of both musical skills and appreciation. The learning of music symbols, notes, chords, rhythm, harmony, and specific songs is stressed. While most of the songs were composed in the contiguous 48 United States, music from Hawaii and from other countries is included. Lessons are presented which offer beginning instruction for the ukulele, the recorder, and the resonator bells; and rhythm is taught through the introduction of Hawaiian, Samoan, and New Zealand folk dances. Music from the "Nutcracker Ballet" and "Die Fledermaus" illustrates dance movements, ballet, and operetta music. Appendices include ukulele and recorder fingering charts and both a classified subject and an alphabetical index of songs. (JHP)

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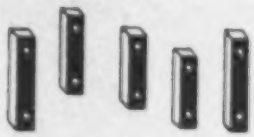

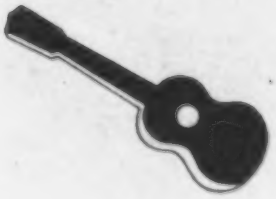

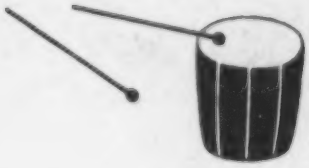

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Grade 5

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Grade 5

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Comprehensive Musicianship Program

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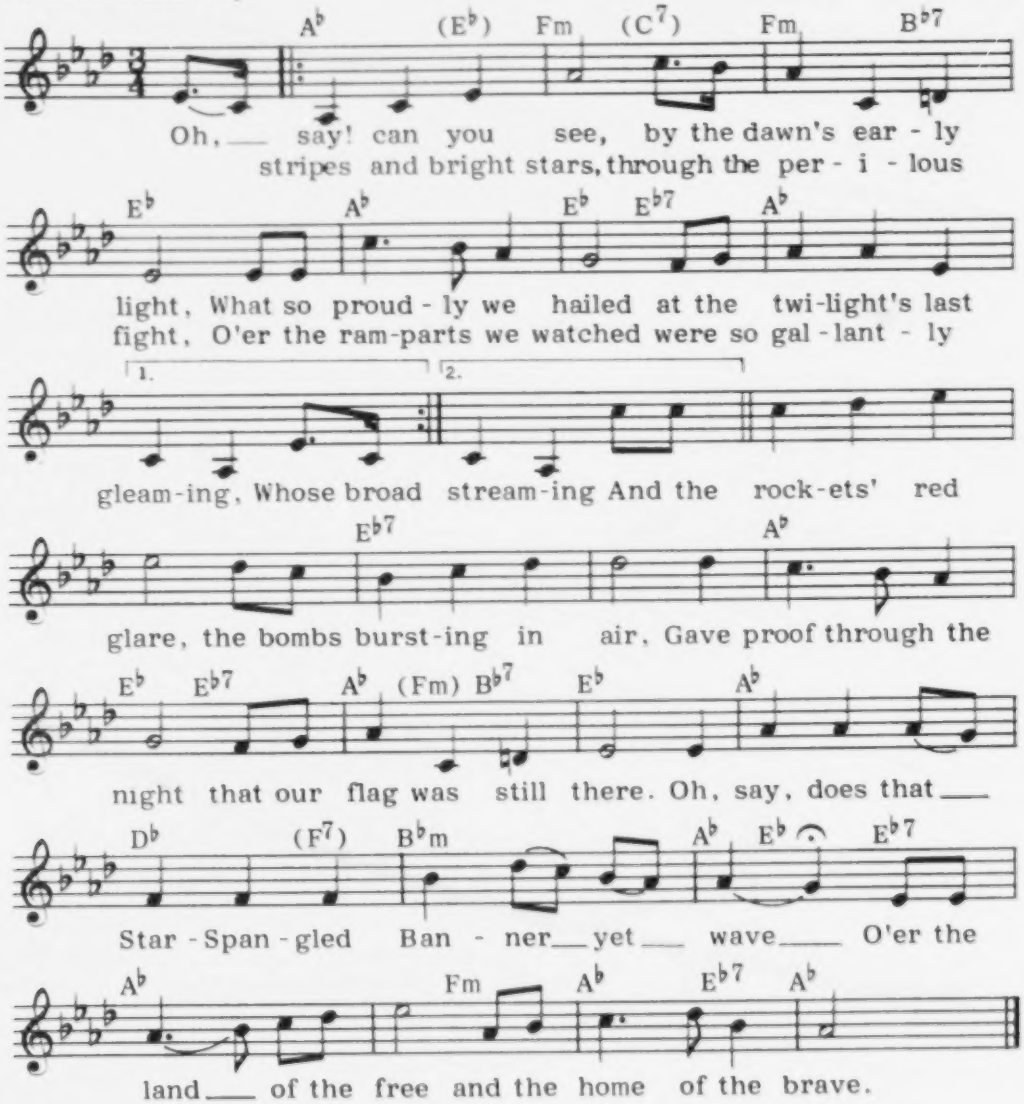
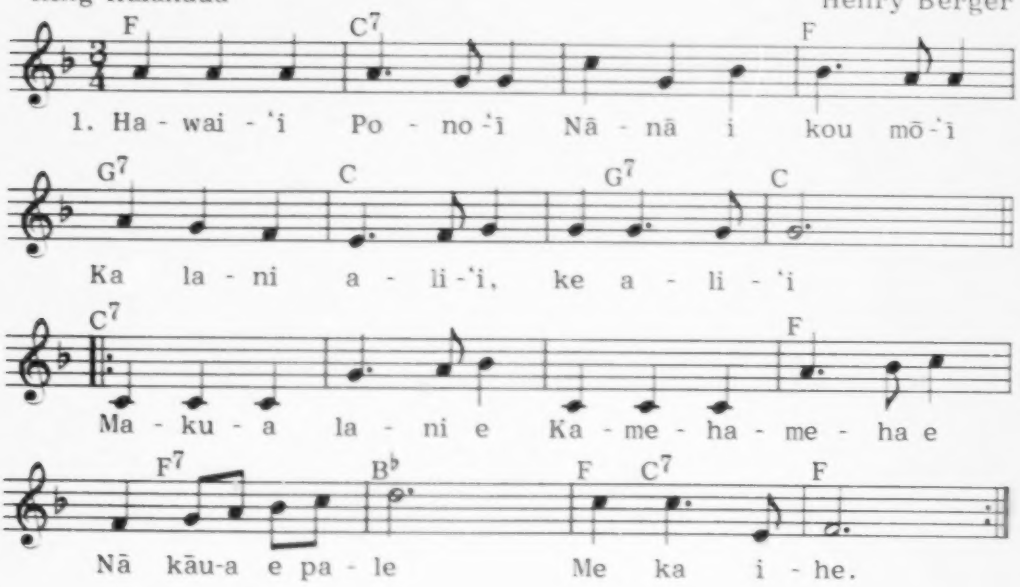
THE STAR-SPANGLED BANNER

Francis Scott Key

A♭ (E♭) Fm (C7) Fm B♭7
Oh, say! can you see, by the dawn's ear - ly
stripes and bright stars, through the per - i - lous
E♭ A♭ E♭ E♭7 A♭
light, What so proud - ly we hailed at the twi-light's last
fight, O'er the ram-parts we watched were so gal - lant - ly
1. 2.
gleam-ing, Whose broad stream-ing And the rock-ets' red
E♭7 A♭
glare, the bombs burst-ing in air, Gave proof through the
E♭ E♭7 A♭ (Fm) B♭7 E♭ A♭
night that our flag was still there. Oh, say, does that
D♭ (F7) B♭m A♭ E♭ E♭7
Star - Span - gled Ban - ner yet wave O'er the
A♭ Fm A♭ E♭7 A♭
land of the free and the home of the brave.

HAWAIʻI PONOʻĪ
(Hawai'i's Own)

King Kalākaua — Henry Berger

F C7 F
1. Ha - wai - ʻi Po - no-ʻī Nā - nā i kou mō-ʻī
G7 C G7 C
Ka la - ni a - li-ʻi, ke a - li - ʻi
C7 F
Ma - ku - a la - ni e Ka - me - ha - me - ha e
F7 B♭ F C7 F
Nā kāu-a e pa - le Me ka i - he.

1. Hawaiʻi ponoʻī
Nānā i kou mōʻī
Ka lani aliʻi, ke aliʻi.

Chorus:
Makua lani e
Kamehameha e
Nā kāua e pale
Me ka ihe.

2. Hawaiʻi ponoʻī
Nānā i nā aliʻi
Nā pua muli kou, nā pōkiʻi.

Hawai'i's own
Look to your king
The royal chief, the chief.

Chorus:
Royal father
Kamehameha
We will defend
With spears.

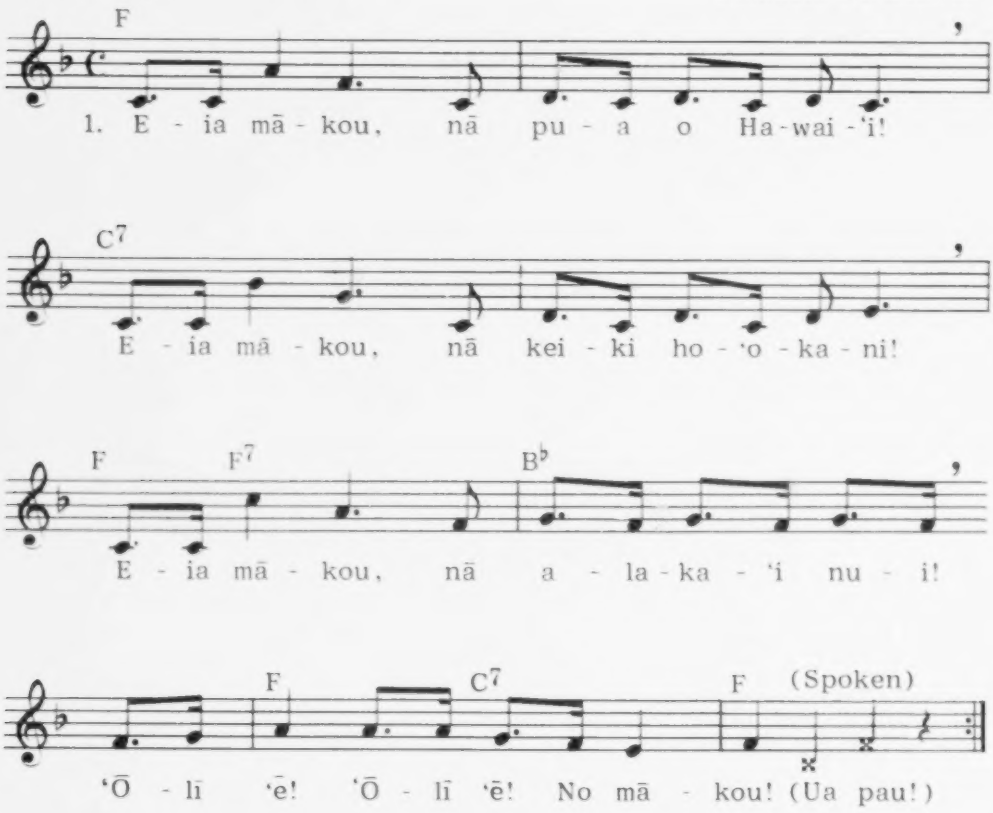
Hawai'i's own
Look to your chiefs
The children after you, the young.

Reprinted from *Nā Mele o Hawai'i Nei*, collected by Samuel H. Elbert and Noelani Mahoe. Copyright © 1970 by the University of Hawaii Press.

Lesson 2

EIA MĀKOU

Me ka hau'oli (With happiness)
♩ = 132

Music and lyrics by
Kamuela Ka'ahanui

2. Oh! Here we are, the children of Hawai'i!
Oh! Here we are, the merry music makers!
Oh! Here we are, the leaders of tomorrow!
Come along, and join in our song! (All pau!)

"Eia Mākou" by Kamuela Ka'ahanui. © Copyright 1980 Kamuela Kahekeokaleihōkū Ka'ahanui. Used by permission of Samuel L. Ka'ahanui Jr.

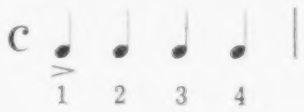
After Listening to the Recording of "Eia Mākou" . . .

1. Learn to pronounce the Hawaiian words, then sing the song in Hawaiian and English.

2. Sing the song again in Hawaiian and English with autoharp or ukulele accompaniment.

3. Look at the music and find the ' signs. These signs tell you where to take a breath. They also help you identify the phrases in the song. How many phrases does the song have?

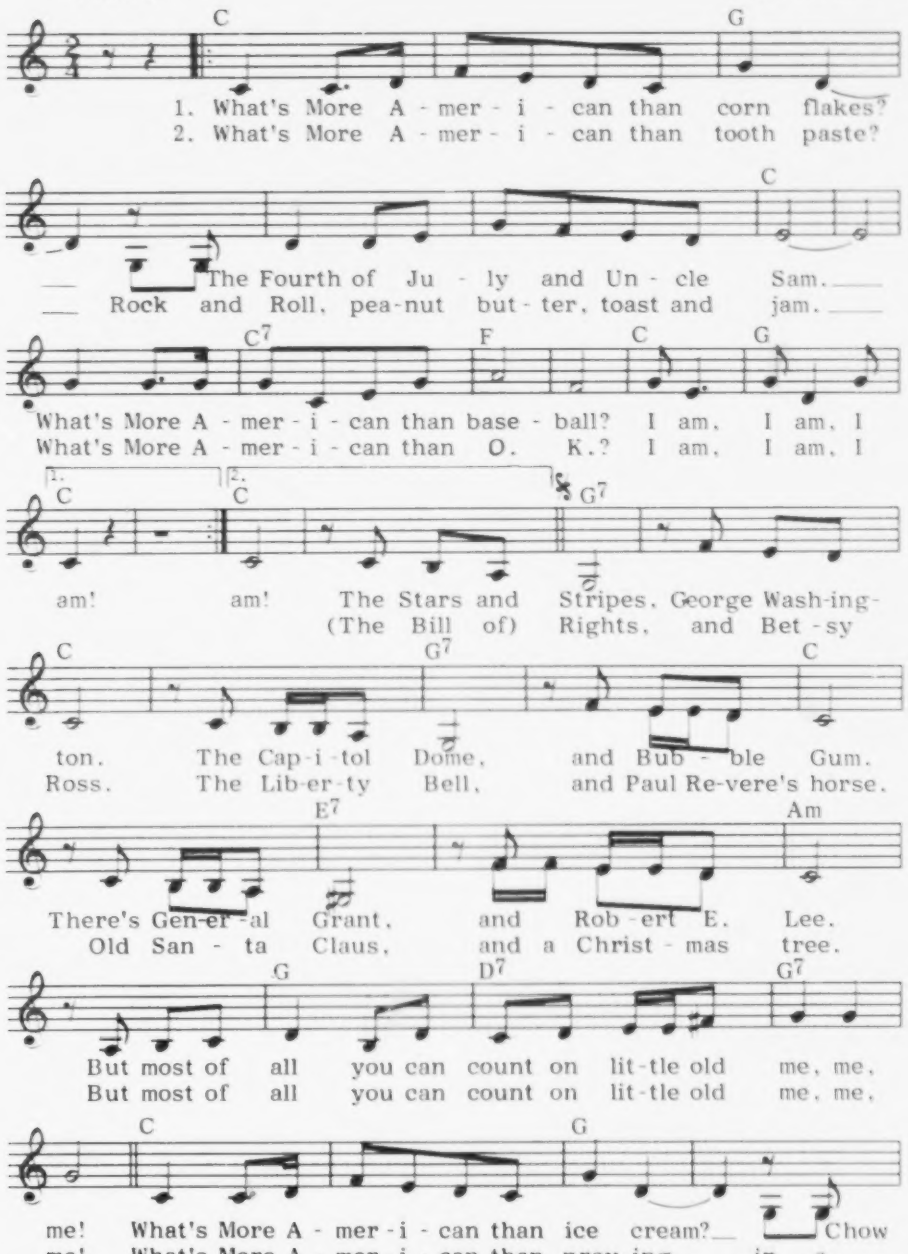
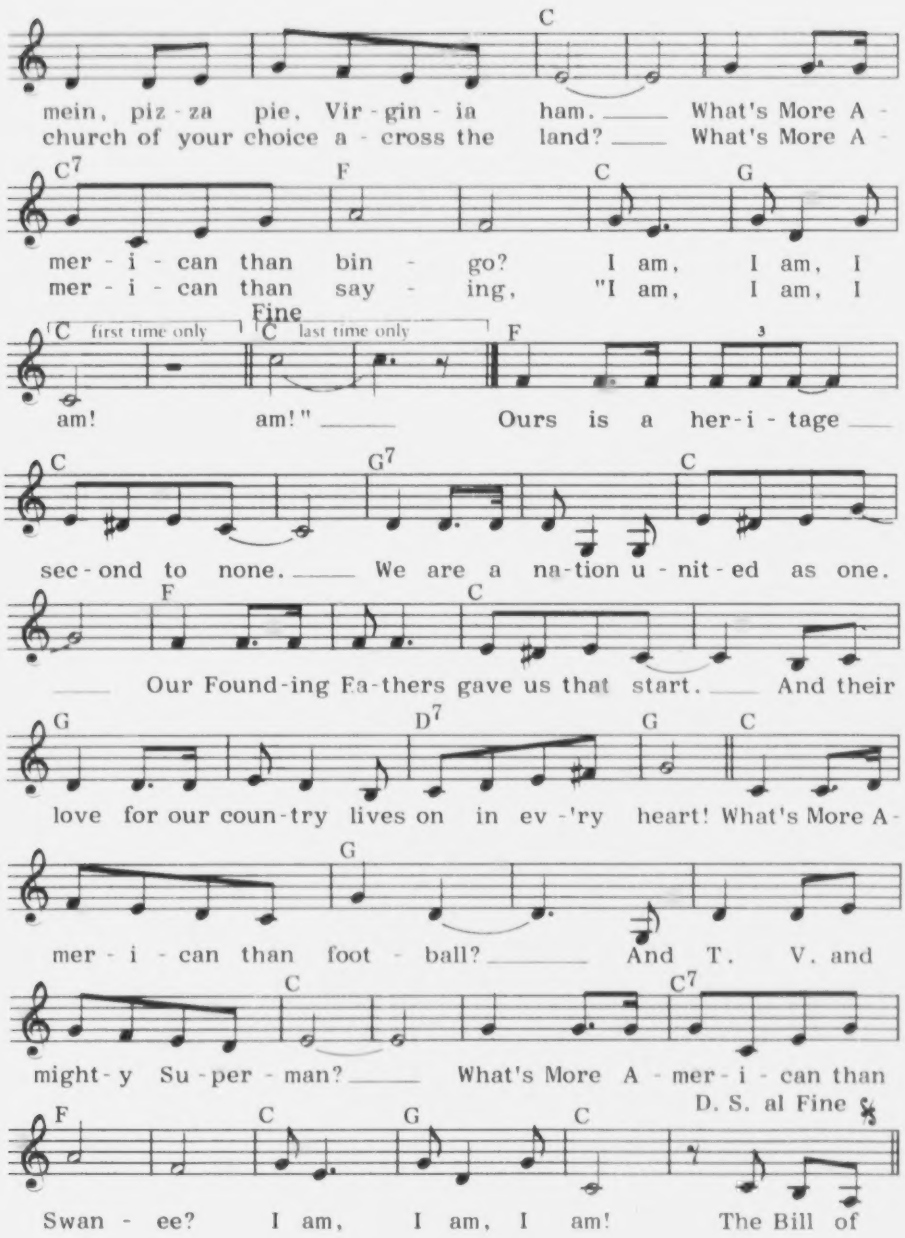
4. Count aloud 1-2-3-4 while tapping your thighs. Accent the first of each four beats as follows.



The accented first beat should be heavier, or louder, than the others. Sing the song while tapping this pattern on your thighs.

WHAT'S MORE AMERICAN?

Words and Music by
Kadish Millet

Happily

C
G
1. What's More A - mer - i - can than corn flakes?
2. What's More A - mer - i - can than tooth paste?
C
The Fourth of Ju - ly and Un - cle Sam.
Rock and Roll, pea-nut but - ter, toast and jam.
C7
F
C
G
What's More A - mer - i - can than base - ball? I am, I am, I
What's More A - mer - i - can than O. K.? I am, I am, I
1.
2.
C
C
G7
am! am! The Stars and Stripes, George Wash-ing-
(The Bill of) Rights, and Bet - sy
C
G7
C
ton. The Cap-i-tol Dome, and Bub - ble Gum.
Ross. The Lib-er-ty Bell, and Paul Re-vere's horse.
E7
Am
There's Gen-er-al Grant, and Rob-ert E. Lee.
Old San - ta Claus, and a Christ - mas tree.
G
D7
G7
But most of all you can count on lit-tle old me, me,
But most of all you can count on lit-tle old me, me,
C
G
me! What's More A - mer-i - can than ice cream? Chow
me! What's More A - mer-i - can than pray-ing in a

C
mein, piz - za pie, Vir - gin - ia ham. What's More A -
church of your choice a - cross the land? What's More A -
C7 F C G
mer - i - can than bin - go? I am, I am, I
mer - i - can than say - ing, "I am, I am, I
Fine
C first time only C last time only F
am! am!" Ours is a her-i - tage
C G7 C
sec - ond to none. We are a na-tion u - nit - ed as one.
F C
Our Found-ing Fa-thers gave us that start. And their
G D7 G C
love for our coun-try lives on in ev -'ry heart! What's More A-
G
mer - i - can than foot - ball? And T. V. and
C C7
might - y Su - per - man? What's More A - mer - i - can than
D. S. al Fine
F C G C
Swan - ee? I am, I am, I am! The Bill of

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After Learning to Sing "What's More American?" . . .

6. Locate these signs in the music. Learn what they mean.

A. $\|: \quad :\|$

B. 1. 2.

C. $\%$

D. *D. S. al Fine*

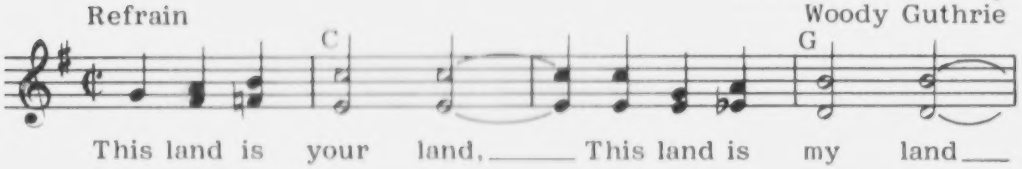
7. Locate the symbols in the music that an autoharp player will follow to strum the correct chords.

8. Name the American things mentioned in the song. What other things can you think of that are American?

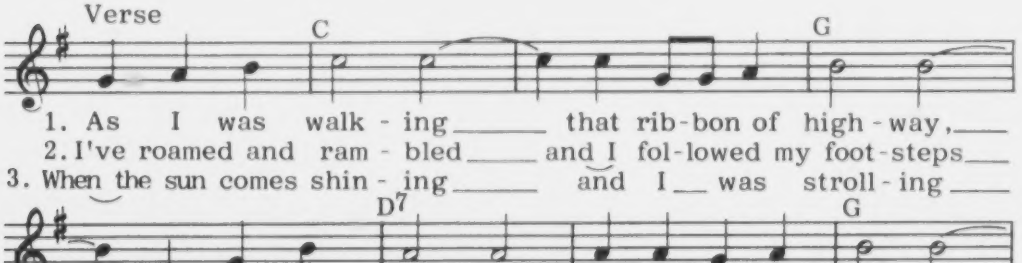
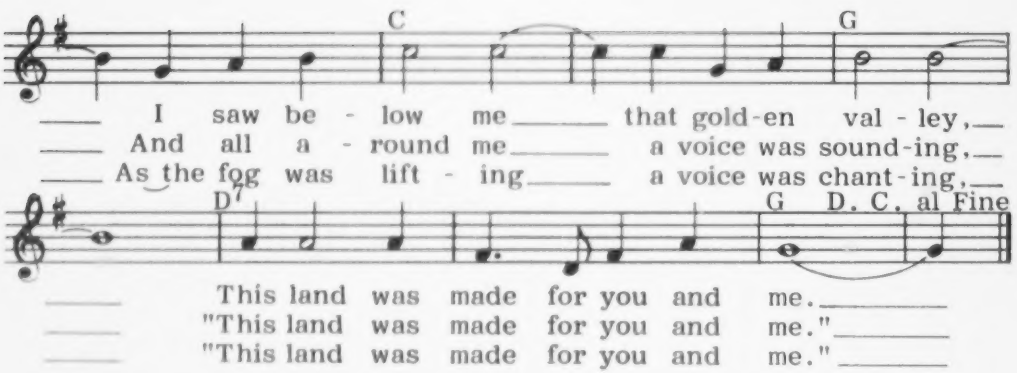
THIS LAND IS YOUR LAND

Words and Music by
Woody Guthrie

Refrain


C
G
This land is your land, This land is my land
D7
G
from Cal - i - for - nia to the New York is - land;
C
G
From the red-wood for - est to the Gulf Stream wa - ters;
D7
G
Fine
This land was made for you and me.

Verse


C
G
1. As I was walk - ing that rib-bon of high - way,
2. I've roamed and ram - bled and I fol-lowed my foot-steps
3. When the sun comes shin - ing and I was stroll - ing
D7
G
I saw a - bove me that end-less sky - way.
to the spar-kling sands of her dia-mond des-erts,
and the wheat-fields wav - ing and the dust clouds roll-ing,

C
G
I saw be - low me that gold-en val - ley,
And all a - round me a voice was sound-ing,
As the fog was lift - ing a voice was chant-ing,
D7
G D. C. al Fine
This land was made for you and me.
"This land was made for you and me."
"This land was made for you and me."

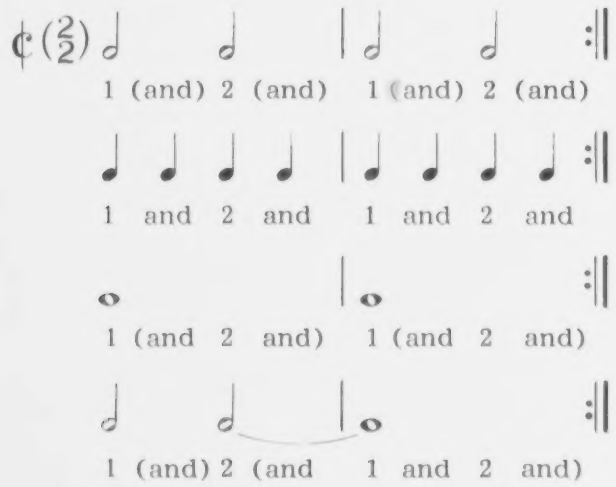
"This Land is Your Land," words and music by Woody Guthrie. TRO- ©Copyright 1956, 1958 and 1970 Ludlow Music, Inc., New York, N.Y. Used by permission.

After Learning to Sing "This Land is Your Land"...

1. Sing the song while stepping to the beat (or tapping knuckles on desk tops). Steps on the left foot should be stronger, or accented. Steps on the right foot, weaker. Starting with your left foot, step two measures as an introduction before beginning the song.

2. Take turns strumming an accompaniment on autoharp to the song. Make stronger strums for the left foot steps (or knuckle taps), weaker strums for the right foot steps.

3. Look at the meter signature (¢) at the beginning of the song. ¢ is a sign that is called "cut time" or $\frac{2}{2}$. The beats of the song are grouped in twos. The top number indicates that there are two beats to the measure; the bottom number indicates that the 𝅗𝅥 represents the beat. Look at the following notes and practice counting them aloud.

Example 1

4. Find the following rhythm patterns in the song. Decide how many times each pattern appears in the Refrain and the Verse.

Example 2

A.

B.

C.

5. Locate the *D. C. al Fine* sign in the music. How is this sign different in meaning from the *D. S. al Fine* sign in Lesson 2?

6. Look at "You Are Music" and learn to read the repeat signs. Refer to Lesson 2 if necessary.

7. Learn to sing "You Are Music."

8. Is the meter signature for "You Are Music" the same as for "This Land is Your Land"? If not, explain how they are different.

9. Sing the song again and use your hand to trace the contour of the melody. Then find the parts of the song that correspond with the following contours.

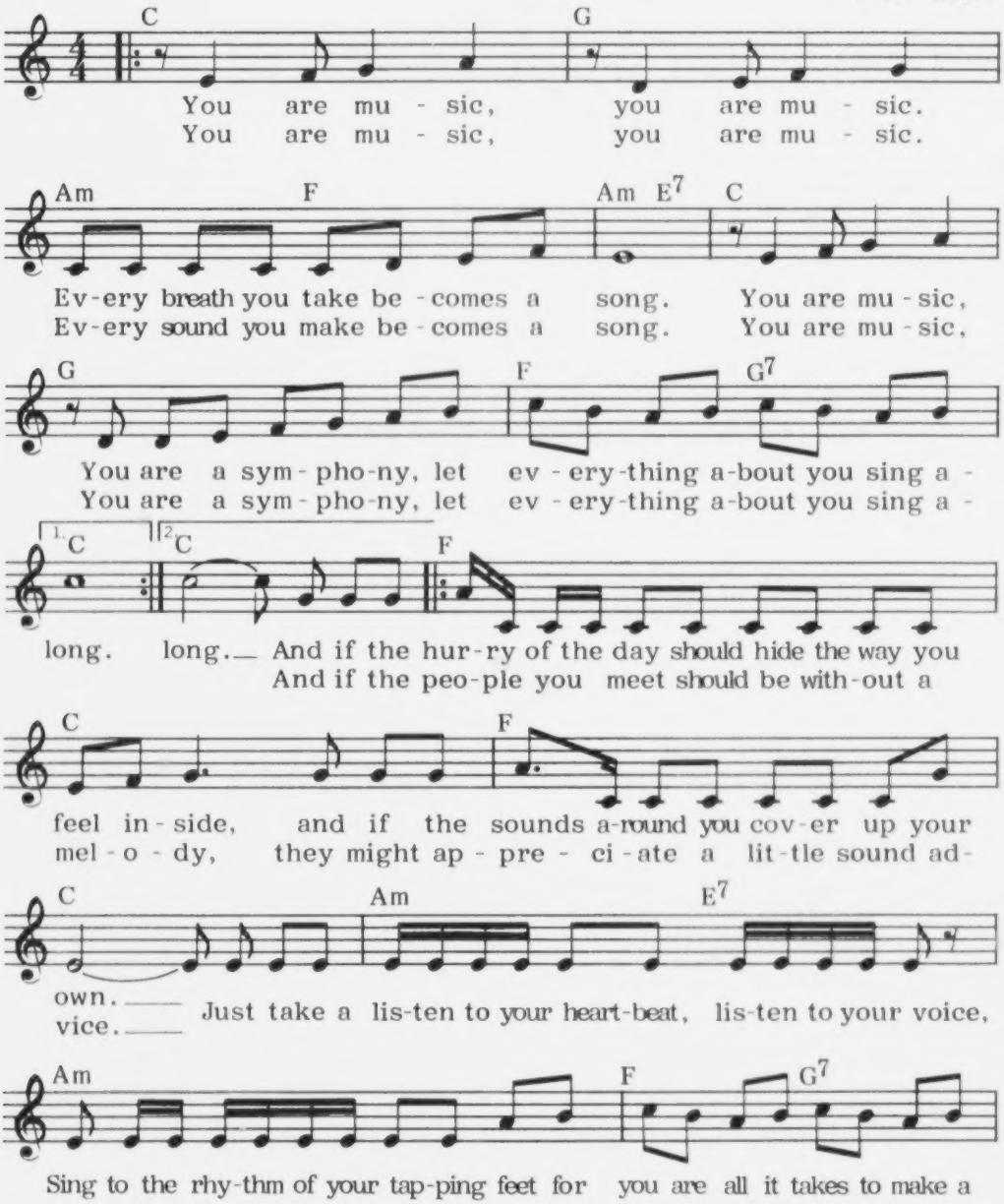
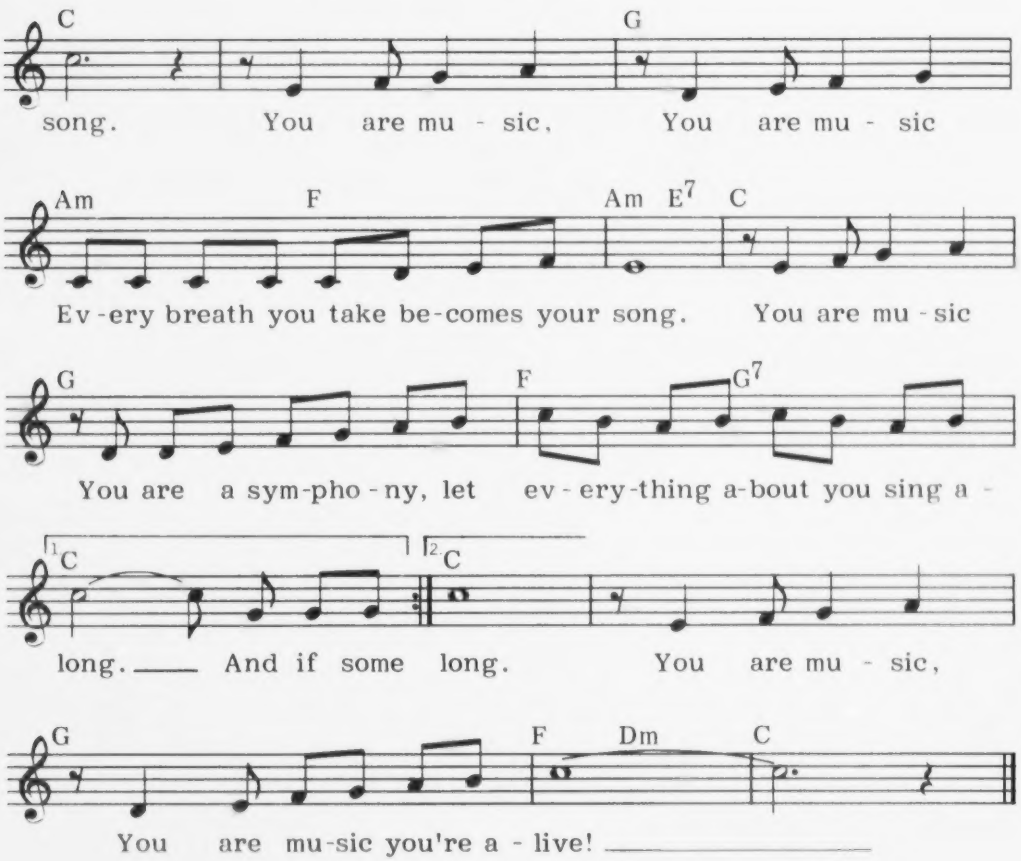
A.

B.

C.

D.

YOU ARE MUSIC

Julie Grier

C G
You are mu - sic, you are mu - sic.
You are mu - sic, you are mu - sic.
Am F Am E7 C
Ev-ery breath you take be - comes a song. You are mu - sic,
Ev-ery sound you make be - comes a song. You are mu - sic,
G F G7
You are a sym - pho-ny, let ev - ery-thing a-bout you sing a -
You are a sym - pho-ny, let ev - ery-thing a-bout you sing a -
1.C 2.C F
long. long. And if the hur-ry of the day should hide the way you
And if the peo-ple you meet should be with-out a
C F
feel in - side, and if the sounds a-round you cov-er up your
mel - o - dy, they might ap - pre - ci - ate a lit-tle sound ad-
C Am E7
own. Just take a lis-ten to your heart-beat, lis-ten to your voice,
vice.
Am F G7
Sing to the rhy-thm of your tap-ping feet for you are all it takes to make a

"You Are Music" by Julie Grier. Used by permission.

20

LET'S PLAY THE UKULELE!

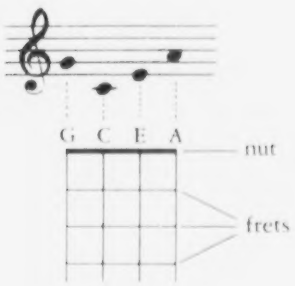
1. **BACKGROUND.** The Portuguese brought some musical instruments to Hawai'i in 1879. One of the instruments they brought changed through the years and became known as the ukulele (o͞o-koo-lay-lay). *Uku*, in the Hawaiian language, means "flea," and *lele* means "jumping." This name was probably derived from the strumming and picking techniques used to play the instrument.

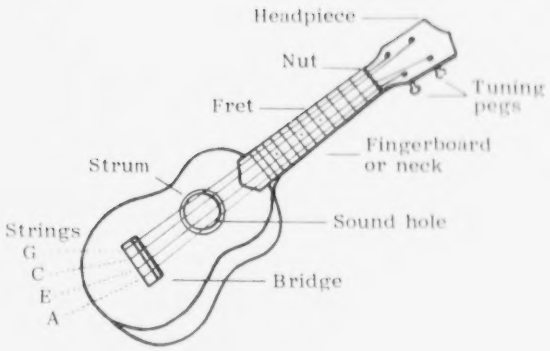
2. **HOLDING THE UKULELE.**

- Hold the ukulele close to your body with your right arm. The strings should face away from you.
- Rest the neck of the ukulele between your thumb and first finger of your left hand.
- Keep your left hand thumb on the back of the neck.
- Bring your wrist up and forward so fingers will curve. Do not bend the wrist backward.
- Position your left elbow so it will not stick out at a sharp angle, or press too closely to your body.

3. **TUNING.** Use resonator bells, the piano, or a pitch pipe to tune the strings of the ukulele. The ukulele strings are tuned to the pitches shown in Example 3.

Example 3

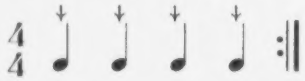


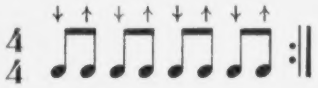


4. Look at the photograph and learn the numbers for your left hand fingers. Then look at Example 4. Learn to play the C major chord by pressing the 3rd finger of your left hand before the 3rd fret of the A string.

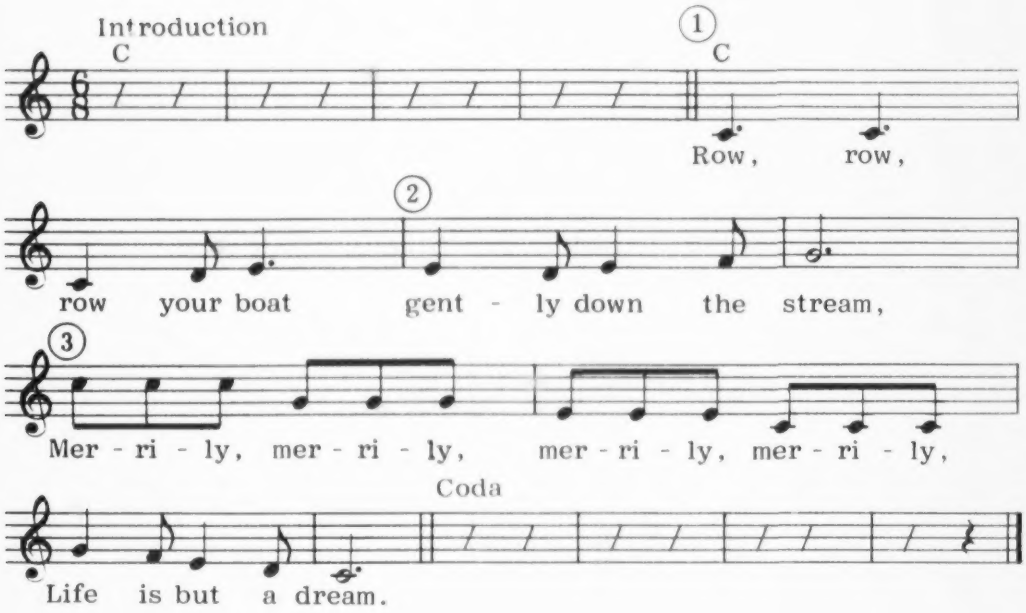
Example 4

5. **STRUMMING.** Use the nail of your right index finger to strum the strings. Relax your hand and use only downward strokes



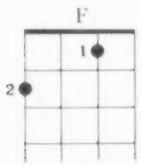
Then learn to strum a down and up motion

6. Strum the C major chord 8 times as an introduction to "Row, Row, Row Your Boat." Continue strumming as you sing and strum seven more times as a coda, or ending, after you finish singing. The sign / = one strum.

ROW, ROW, ROW YOUR BOAT



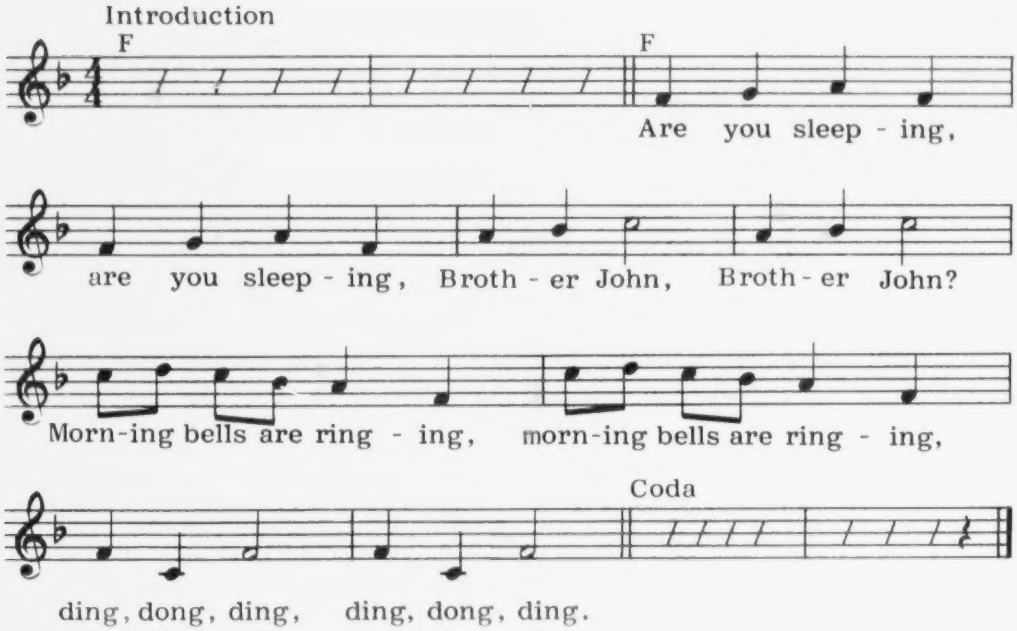
7. Look at Example 5. Learn to play the F major chord by pressing the 1st finger before the 1st fret of the E string, and the 2nd finger before the 2nd fret of the G string. Be certain to strum all four strings. Do not let the 1st and 2nd fingers touch the other strings.

Example 5



8. Sing "Are You Sleeping?" from memory while strumming the F chord. Use the form Introduction-Song-Coda as in No. 6.

ARE YOU SLEEPING?


Introduction
F
F
Are you sleep - ing,
are you sleep - ing, Broth - er John, Broth - er John?
Morn-ing bells are ring - ing, morn-ing bells are ring - ing,
Coda
ding, dong, ding, ding, dong, ding.

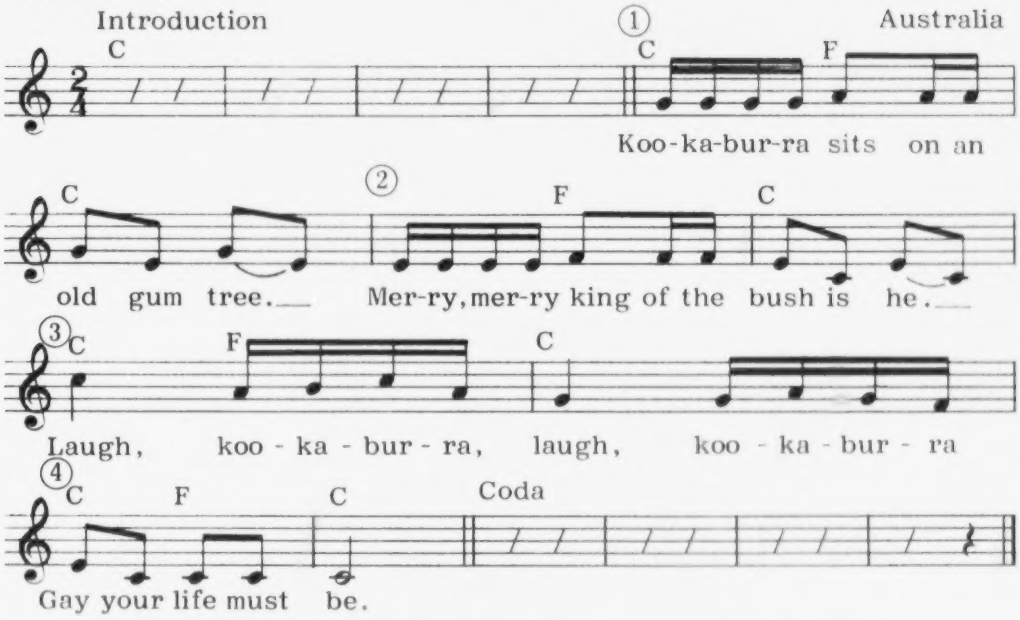
9. Practice the following chord change exercise. Keep a steady beat and . . .

Strum 8 times on the C chord, 8 times on the F chord
Strum 7 times on the C chord, 7 times on the F chord
Strum 6 times on the C chord, 6 times on the F chord
Strum 5, 4, 3, 2, 1, finally continuing to change between the chords after each strum.

10. Learn to sing "Kookaburra." Then strum an accompaniment by following the chord symbols above the music. Sing the song while strumming using the form Introduction-Song-Coda.

KOOKABURRA

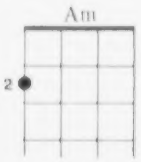
M. Sinclair

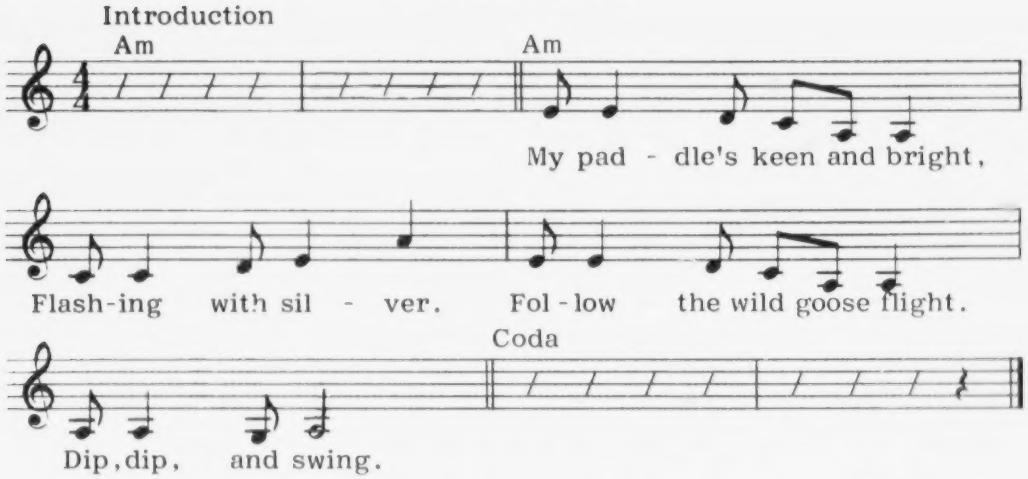


"Kookaburra" by Janet E. Tobitt. Used by permission of Plymouth Music Co., Inc.

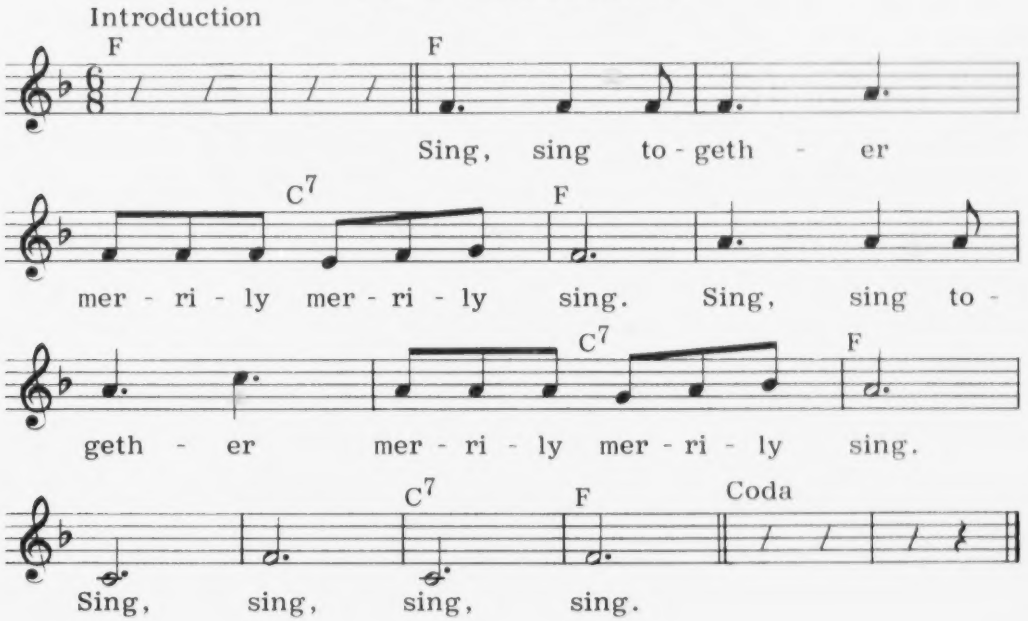
11. Look at Example 6. Learn to play the A minor chord by pressing the 2nd finger of the left hand before the 2nd fret of the G string. Then learn to sing and strum an accompaniment for "Canoe Song."

Example 6



CANOE SONG

12. Learn to sing "Sing Together." Then accompany your singing using only the F major chord.

SING TOGETHER



13. Look at Example 7. Learn to play the C^7 chord by pressing the 1st finger before the 1st fret of the A string. Be sure to strum all four strings.

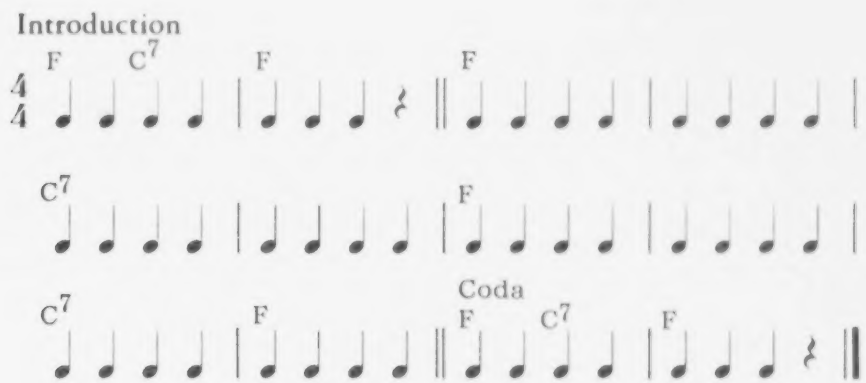
Example 7

14. Practice the chord change exercise in No. 9 using the F and C^7 chords.

15. Sing and strum an accompaniment for "Sing Together" following the chord symbols.

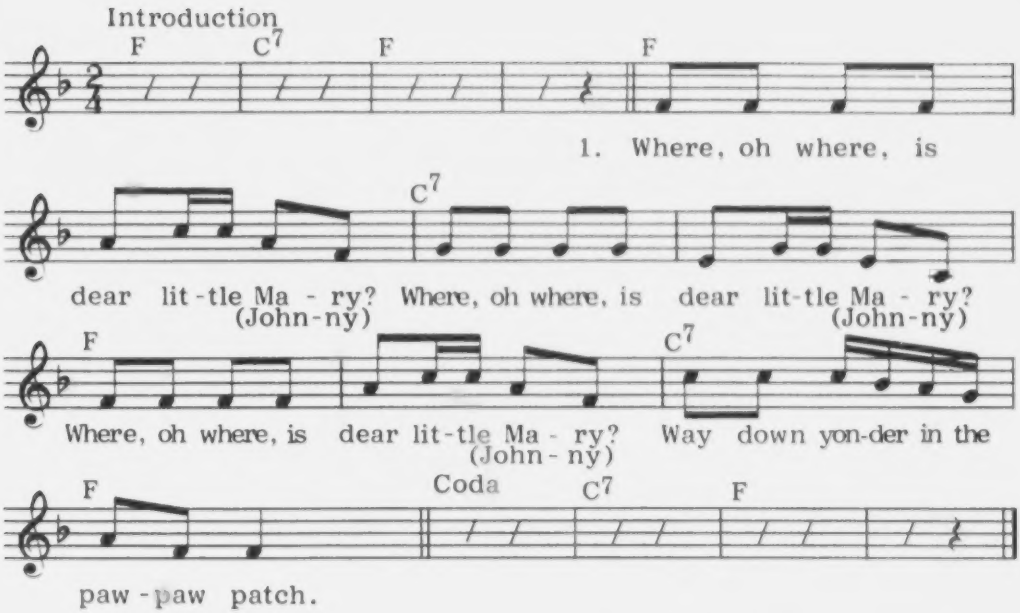
16. Practice the chord progression in Example 8 until you have it memorized. $\frac{}{}$ = 1 strum; $\mathcal{z}$ = rest for 1 beat.

Example 8



17. Learn to sing "Pawpaw Patch." Use the chord progression you memorized in Example 8.

PAWPAW PATCH



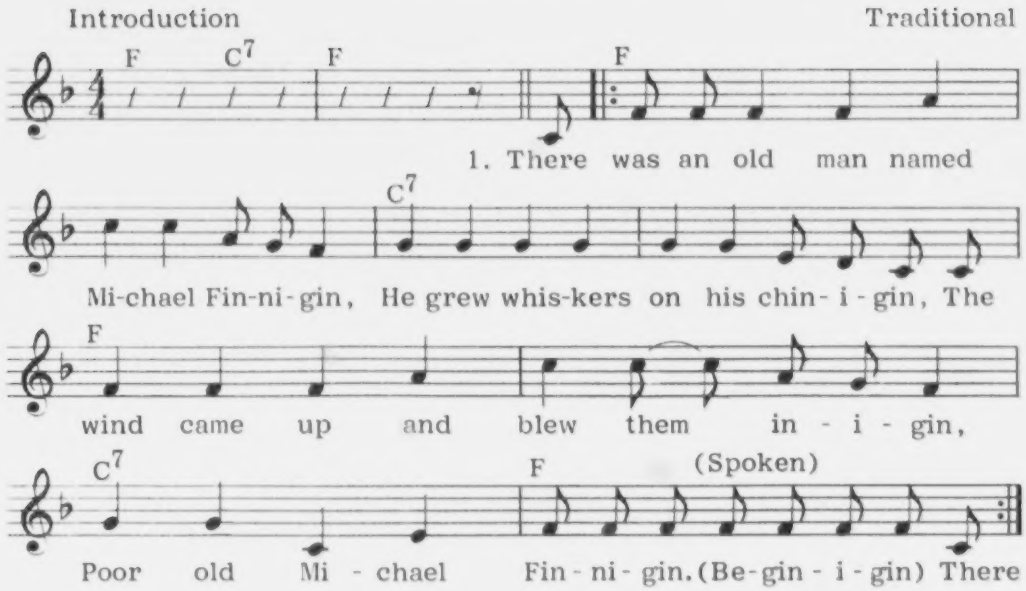
2. Come on boys (girls), let's go and find her (him), etc.

3. Picking pawpaws, filling her (his) pockets, etc.

18. Learn to sing "Michael Finnigin." Use the chord progression you memorized in Example 8 to accompany your singing.

19. Divide into two groups to sing "Michael Finnigin" and "Pawpaw Patch" together as partner songs. Use the chord progression in Example 8 to accompany your singing.

20. The songs in this lesson began and ended on chords that name the keys of the songs. Look at the music and name the key for each song.

MICHAEL FINNIGIN

2. There was an old man named Michael Finnigin,
He went fishing with a pinigin,
Caught a whale that jumped back inigin,
Poor old Michael Finnigin. (Beginigin)

3. There was an old man named Michael Finnigin,
Tried to play the violinigin,
He forgot and had to beginigin,
Poor old Michael Finnigin. (Beginigin)

4. There was an old man named Michael Finnigin,
Had a wife called Mrs. Finnigin.
She chased him out, then chased him inigin,
Poor old Michael Finnigin. (Beginigin)

5. There was an old man named Michael Finnigin,
Sneaked home late past Mrs. Finnigin,
She cried out, "Where have you binigin?"
Poor old Catherine Finnigin. (Beginigin)

6. There was an old man named Michael Finnigin,
Had a daughter Catherinigin,
Got her a job as a manikinigin,
Pretty Catherine Finnigin. (Beginigin)

7. There was an old man named Michael Finnigin,
Built a house of stone and tinigin,
Down came the wind and blew it inigin,
Poor old Michael Finnigin. (Beginigin)

8. There was an old man named Michael Finnigin,
He got fat and then got thinigin,
Ran a race but could not winigin,
Poor old Michael Finnigin. (Beginigin)

9. There was an old man named Michael Finnigin,
Went to the river and then fell inigin.
He climbed out with a silly grinigin,
Poor old Michael Finnigin. (Beginigin)

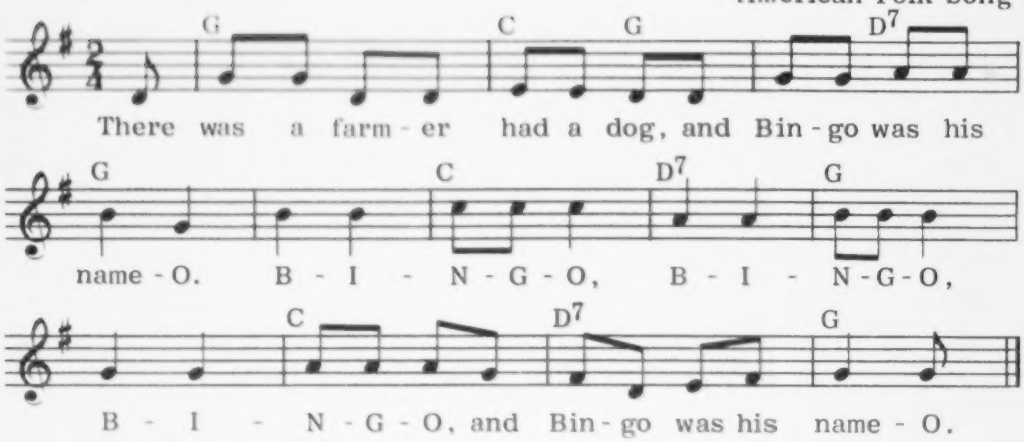
10. This is the song of Michael Finnigin,
Sing it all day through thick and thinigin.
When you get through, just start right inigin,
The song of Michael Finnigin. (Beginigin)

11. There was an old man named Michael Finnigin,
Had a name that rhymes with inigin.
Make more verses if you kinigin,
Then you can beginigin. (Let's go eat.)

"Michael Finnigin," Traditional, from *Singing in Harmony*. Used by permission of Ginn and Company.

BINGO

American Folk Song



After Learning to Sing "Bingo" . . .

1. Sing "Bingo" and substitute clapping sounds for the spelling of "Bingo."

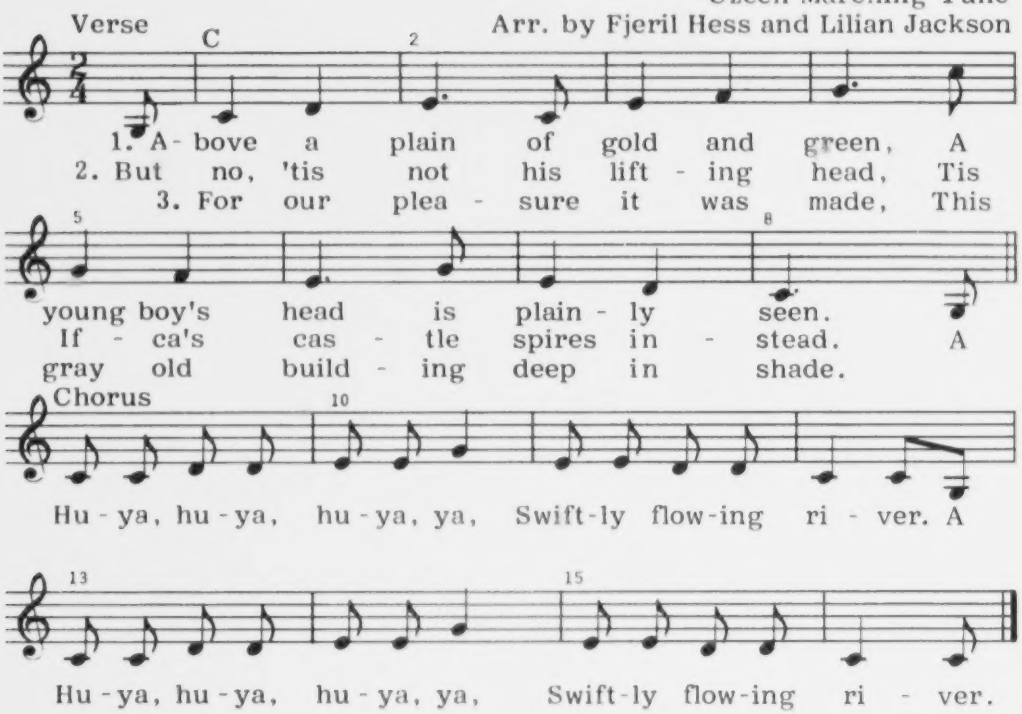
2. Select six interesting sounds that can be made by different objects in the classroom. Use them in place of the clapping sounds for another performance of "Bingo."

3. Look at the music for "Bingo," then notate on a sheet of paper the rhythm for the word. Clap and count aloud the rhythm.

4. Listen carefully as your teacher claps several patterns. Clap and count aloud the patterns on your teacher's signal. Notate each pattern on a sheet of paper.

ABOVE A PLAIN

Czech Marching Tune
Arr. by Fjeril Hess and Lilian Jackson


Verse
C
2
1. A- bove a plain of gold and green, A
2. But no, 'tis not his lift - ing head, Tis
3. For our plea - sure it was made, This
5
8
young boy's head is plain - ly seen.
If - ca's cas - tle spires in - stead. A
gray old build - ing deep in shade.
Chorus
10
Hu - ya, hu - ya, hu - ya, ya, Swift-ly flow-ing ri - ver. A
13
15
Hu - ya, hu - ya, hu - ya, ya, Swift-ly flow-ing ri - ver.

"Above a Plain," Czech Marching Tune, from *The Song Book of the YWCA*, arranged by Fjeril Hess and Lilian Jackson. Used by permission of the National Board, YWCA.

After Learning to Sing "Above a Plain" . . .

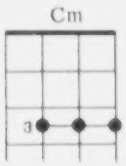
5. Look at the music for "Above a Plain" and determine how many sections it includes. Do the sections sound alike, or different?

6. One of the maps your teacher has drawn on the chalkboard corresponds with the music for "Above a Plain." Describe which one you think best fits the song.

7. Sing the song again and add an ukulele accompaniment using the C chord. Decide with your teacher on an introduction and coda to use with the song.

8. Look at Example 9 and learn to play the C minor chord. Notice how the third finger is used as a "bar" across three strings.

Example 9

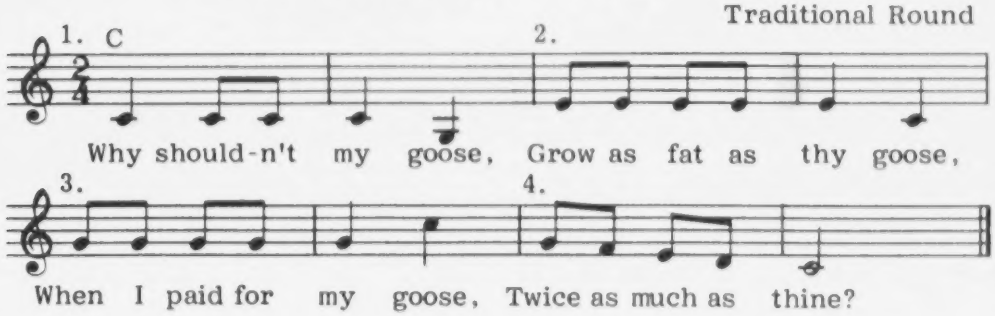


9. Strum the C minor chord and sing "Above a Plain." Notice the difference between singing the song in major and in minor. Let your ears tell you which pitch in the melody needs to be changed to sing the song in a minor key.

10. Learn to sing "Why Shouldn't My Goose?" in a major key, then in a minor key. Strum the C major chord for the major key performance, the C minor chord for the minor key performance.

WHY SHOULDN'T MY GOOSE?

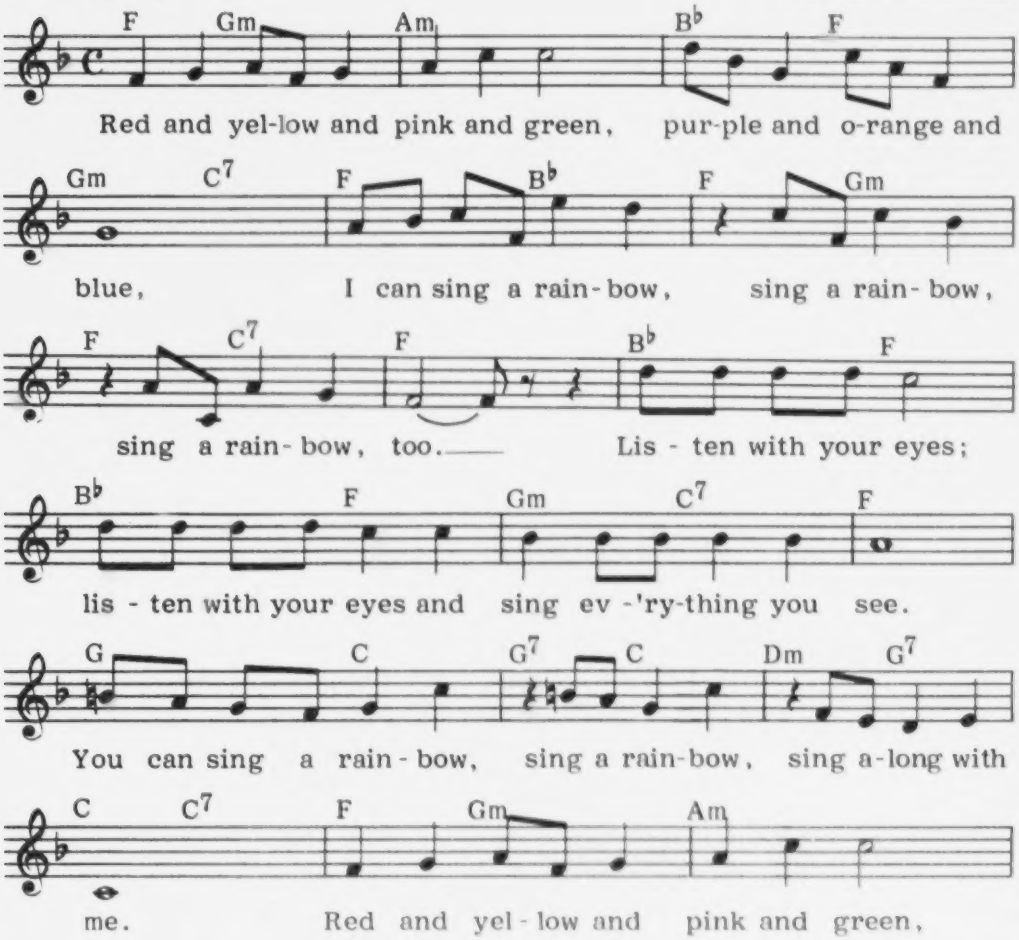
Traditional Round

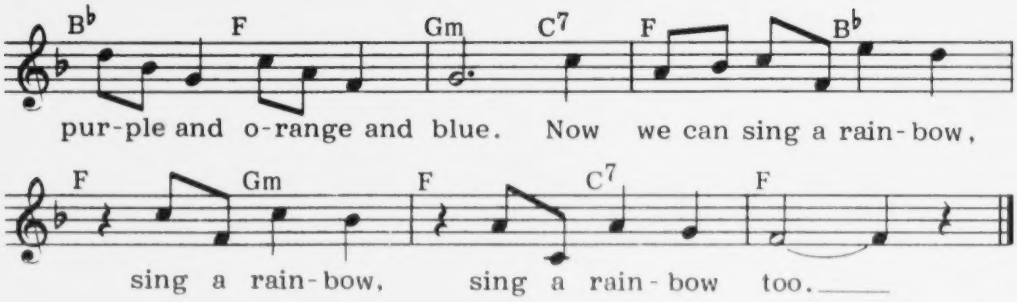


"Why Shouldn't My Goose?," Traditional Round from *The Music Book, Level 4.* ©Copyright 1981 by Holt, Rinehart and Winston, Publishers. Used by permission.

SING A RAINBOW

Brightly

Arthur Hamilton

F Gm Am B♭ F
Red and yel-low and pink and green, pur-ple and o-range and
Gm C7 F B♭ F Gm
blue, I can sing a rain-bow, sing a rain-bow,
F C7 F B♭ F
sing a rain-bow, too. Lis - ten with your eyes;
B♭ F Gm C7 F
lis - ten with your eyes and sing ev -'ry-thing you see.
G C G7 C Dm G7
You can sing a rain-bow, sing a rain-bow, sing a-long with
C C7 F Gm Am
me. Red and yel-low and pink and green,



"Sing a Rainbow" by Arthur Hamilton. Used by permission of Mark VII Music Ltd.

After Learning to Sing "Sing a Rainbow" . . .

1. Sing the song again, listening carefully to identify the song's three sections.

2. Do two of the three sections sound alike? Is the form of the song AB, ABC, or ABA? Why?

3. Look at the first section of the song and find two words sung three different times that form the following contour (one of the two words has two syllables):

(high) _____

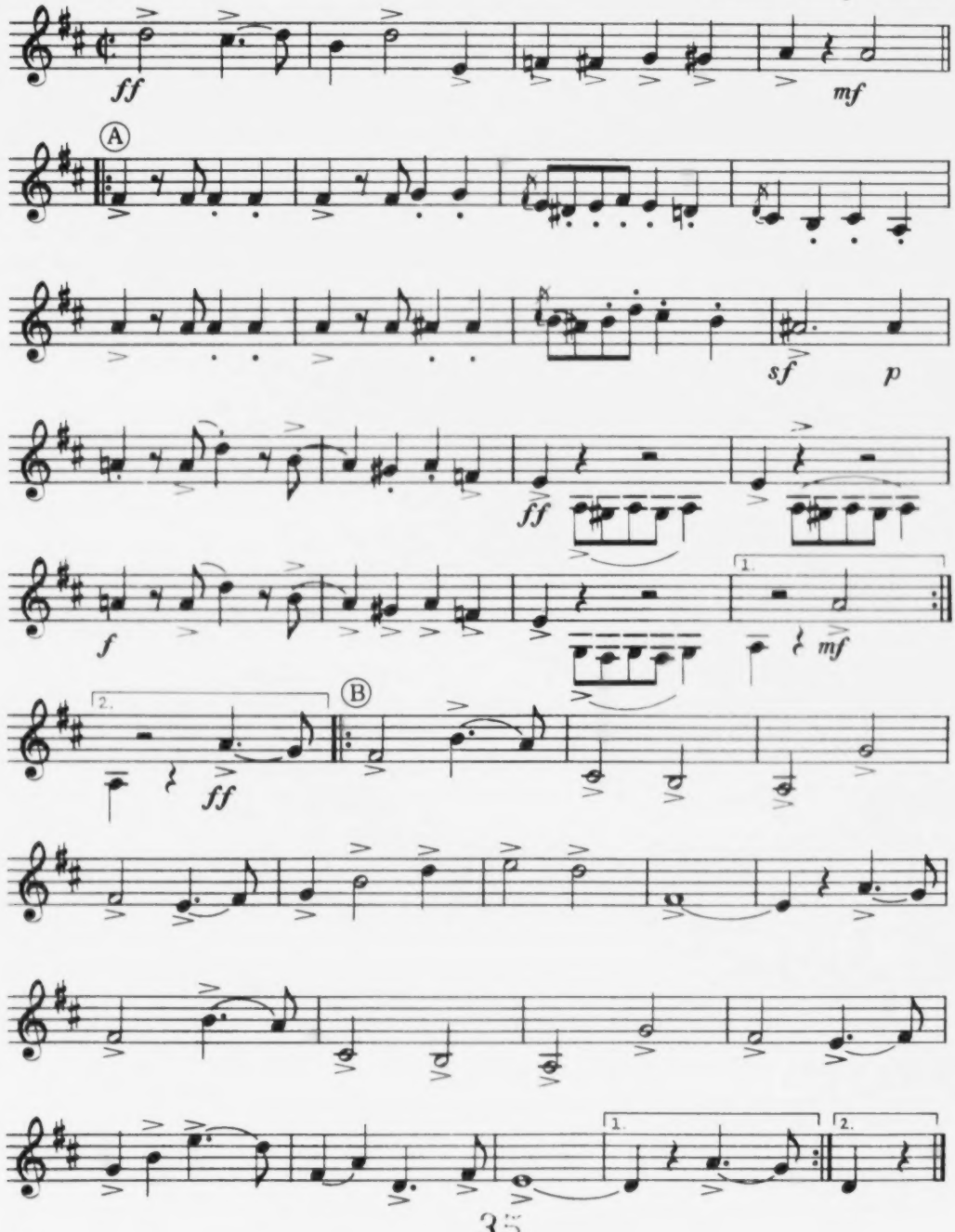
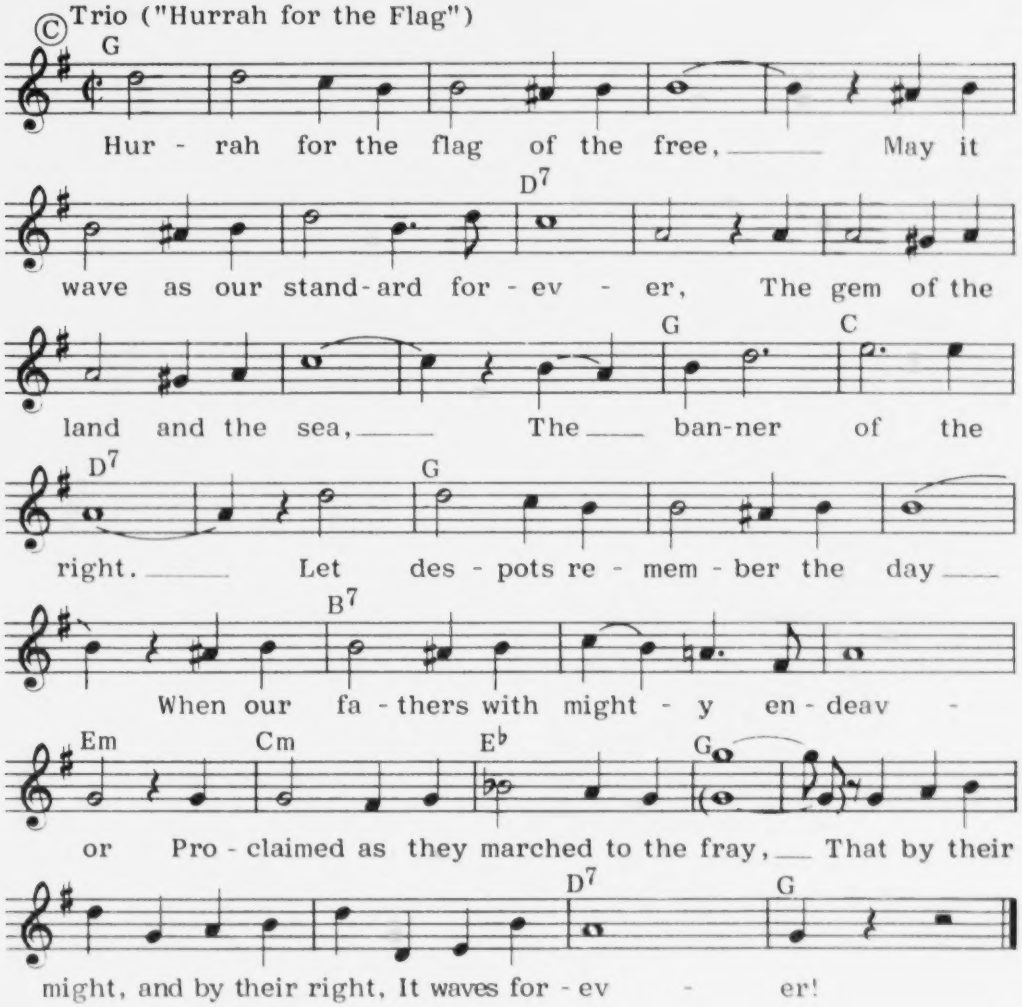
_____ (middle)

(low) ___

Why do you think the song uses this contour for these two words?

STARS AND STRIPES FOREVER

Introduction

John Philip Sousa

©Trio ("Hurrah for the Flag")
G
Hur - rah for the flag of the free, May it
D7
wave as our stand-ard for - ev - er, The gem of the
G
C
land and the sea, The ban-ner of the
D7
G
right. Let des - pots re - mem - ber the day
B7
When our fa - thers with might - y en - deav -
Em
Cm
Eb
G
or Pro - claimed as they marched to the fray, That by their
D7
G
might, and by their right, It waves for - ev - er!

After Learning to Sing "Hurrah for the Flag" . . .

4. Listen to "Stars and Stripes Forever." Sing "Hurrah for the Flag" when you hear it in the music.

5. Listen to the recording again and decide if the form is AB, ABA, or something else.

6. Add rhythm instruments to highlight the sections of the recording. Let your ears tell you when you should play or sing.

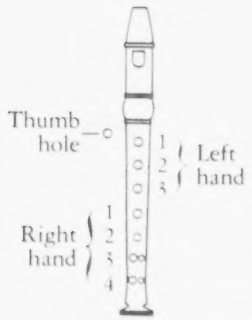
LET'S PLAY THE RECORDER!

1. **BACKGROUND.** The recorder was first developed about 500 years ago. It was a very popular instrument until the eighteenth century when new, large concert halls made it difficult to hear its soft, mellow sounds. Today many people are interested in ancient instruments and it is again becoming very popular. Recorders are made in different sizes (soprano, alto, tenor, bass). When they are played together the group is called a consort.

2. **HOLDING THE INSTRUMENT.**

- Hold the recorder about a 45 degree angle from your body.
- Place the tip of the mouthpiece between your lips (not between the teeth). Your mouth should have a slight smile—no puckered lips.
- Use your left thumb to cover the thumb hole on the back, left three fingers for the top three holes on the front.
- Use your right hand fingers to cover the four remaining front holes (including the double holes).
- Use your right thumb to help balance the instrument.

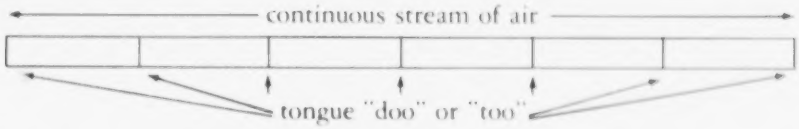
Example 10



3. **BREATHING AND BLOWING.** Take a deep breath. As you blow, let the air escape lightly. Blowing too hard will produce a shrill, piercing sound.

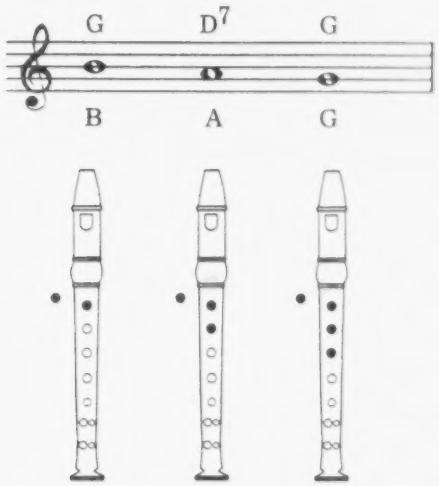
4. **TONGUING.** Take in air, then blow a steady, gentle stream and whisper "doo" or "too" several times. As you do this you are articulating the sound. Do not voice the "doo" or "too." Just whisper.

Example 11



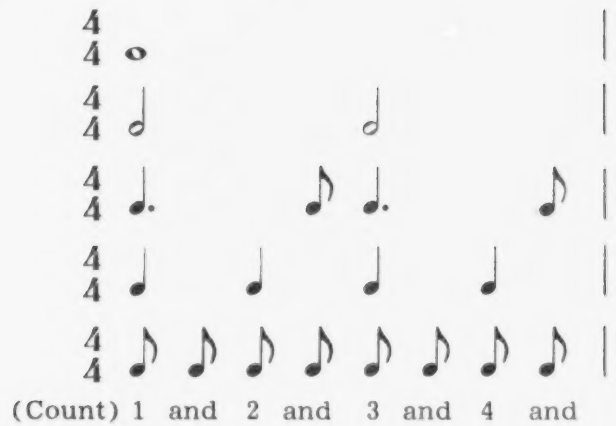
5. **PLAYING THE PITCHES B, A, G.** Look at Example 12 and learn to finger the three different pitches. The names of the pitches are included beneath the staff. Make certain that the holes indicated are completely covered by the pads of your fingers.

Example 12

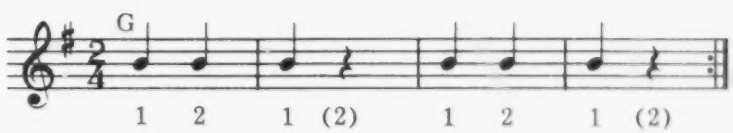


Tongue each pitch eight times to a steady beat. Begin with B. The chord symbols above the staff will be used by your teacher to play an accompaniment.

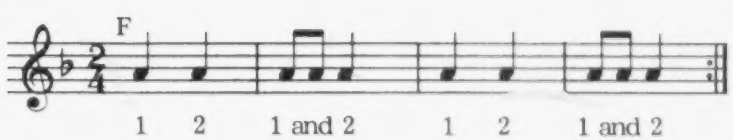
6. Look at Example 13 to learn the relationship of different note durations to a meter of fours.

Example 13

7. Learn to play the following examples. Be certain to tongue each note and count the note durations to yourself as you play.

Example 14



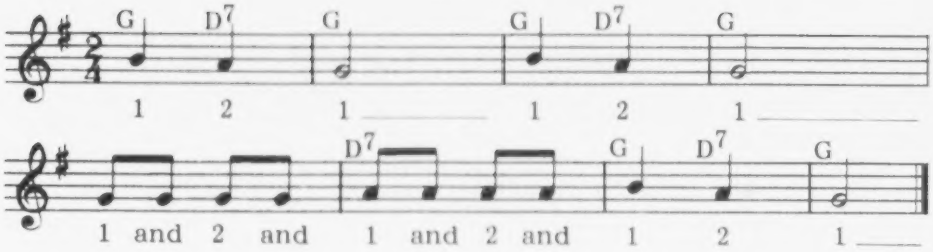
Example 15



Example 16

8. Learn to play "Hot Cross Buns."

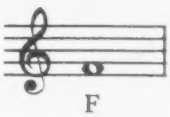
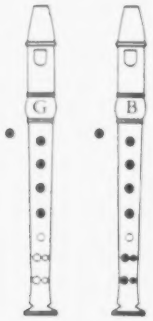
HOT CROSS BUNS



9. Learn to sing "Au Clair de la Lune." Then learn to play the song "by ear." Start on the pitch G. You will use only the pitches G, A, and B.

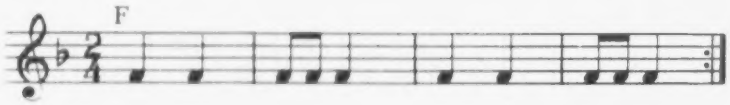
10. Learn the fingering for F.

Example 17

G = German Fingering
B = Baroque Fingering



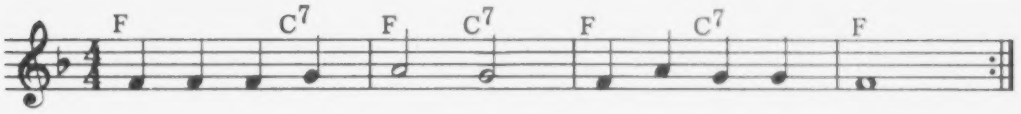
11. Play Example 18. Tongue each note clearly. Count silently to yourself as you play.

Example 18



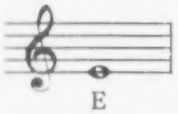
12. Learn to play "Au Clair de la Lune" in a new key.

AU CLAIR DE LA LUNE



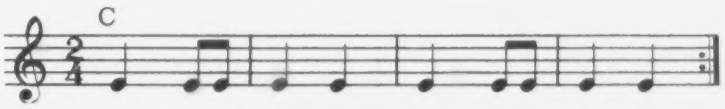
13. Learn the fingering for E.

Example 19

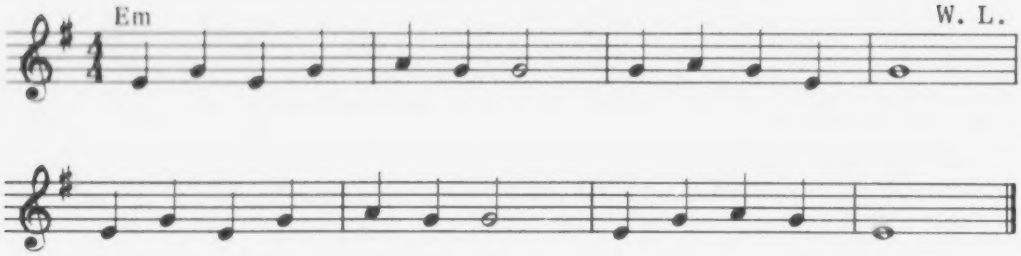


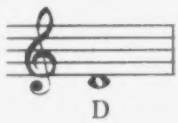
14. Play Example 20. Remember to blow softly for the lower notes of the recorder.

Example 20

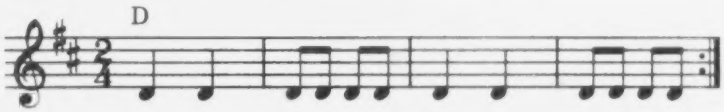


15. Learn to play "Lullaby."

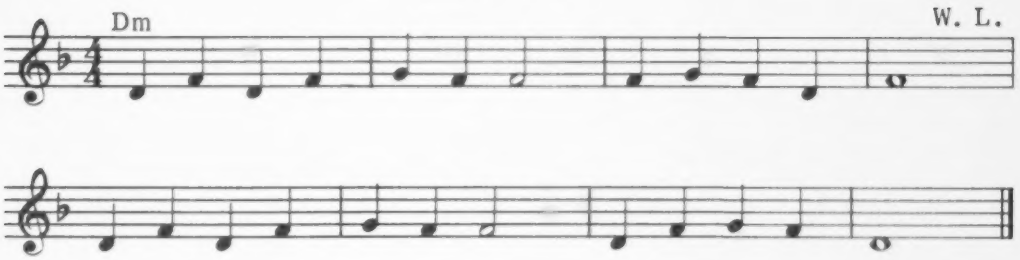
LULLABY

16. Learn the fingering for D.

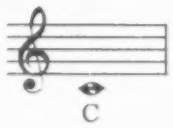
Example 21

17. Play Example 22. Listen to each other carefully and try to play exactly together.

Example 22



18. Learn to play "Lullaby" in a new key.

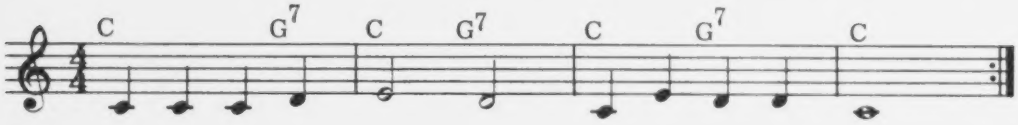
LULLABY

19. Learn the fingering for C.

Example 23

20. Play Example 24. Make certain all the holes are covered and blow softly.

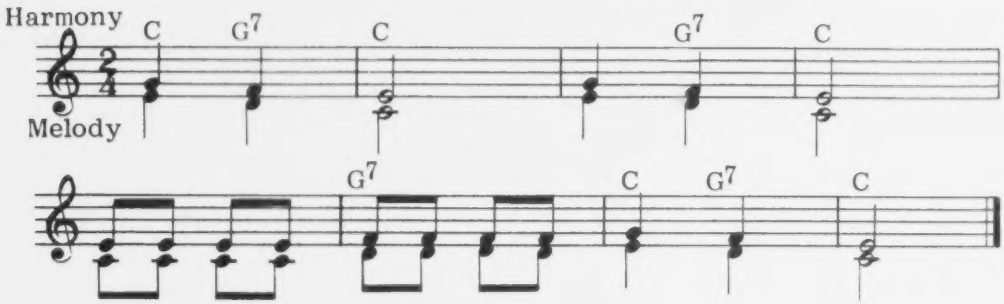
Example 24

21. Learn to play "Au Clair de la Lune" in a new key.

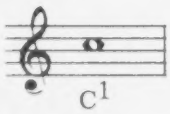
AU CLAIR DE LA LUNE



22. Learn to play the melody and harmony parts for "Hot Cross Buns." After you can play each part, divide into two groups and play the parts together.

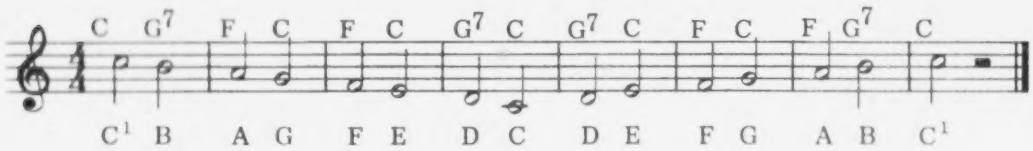
HOT CROSS BUNS

23. Learn the fingering for C^1.

Example 25



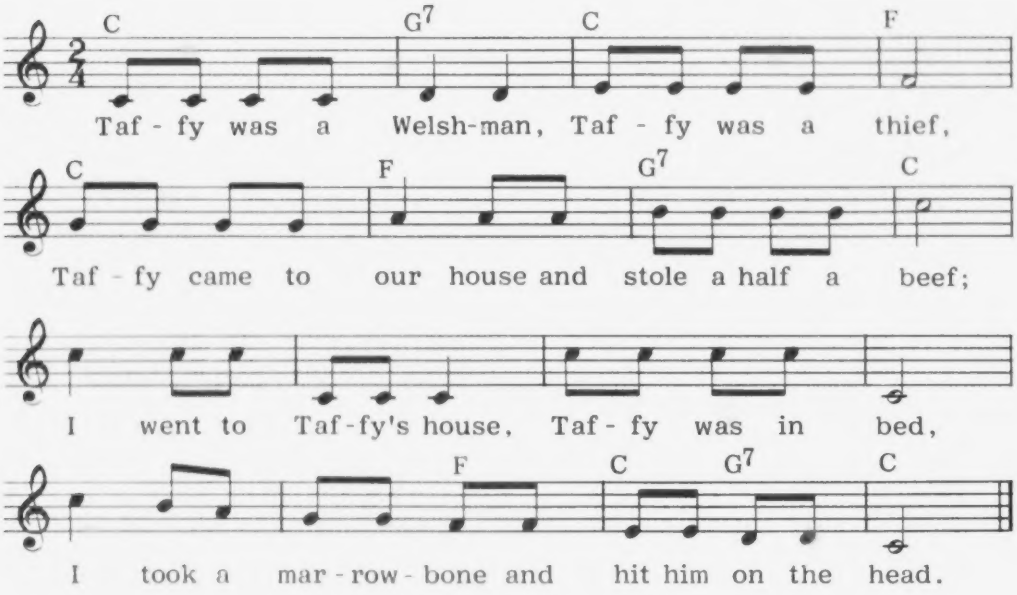
24. Practice playing the C major scale as written in Example 26.

Example 26

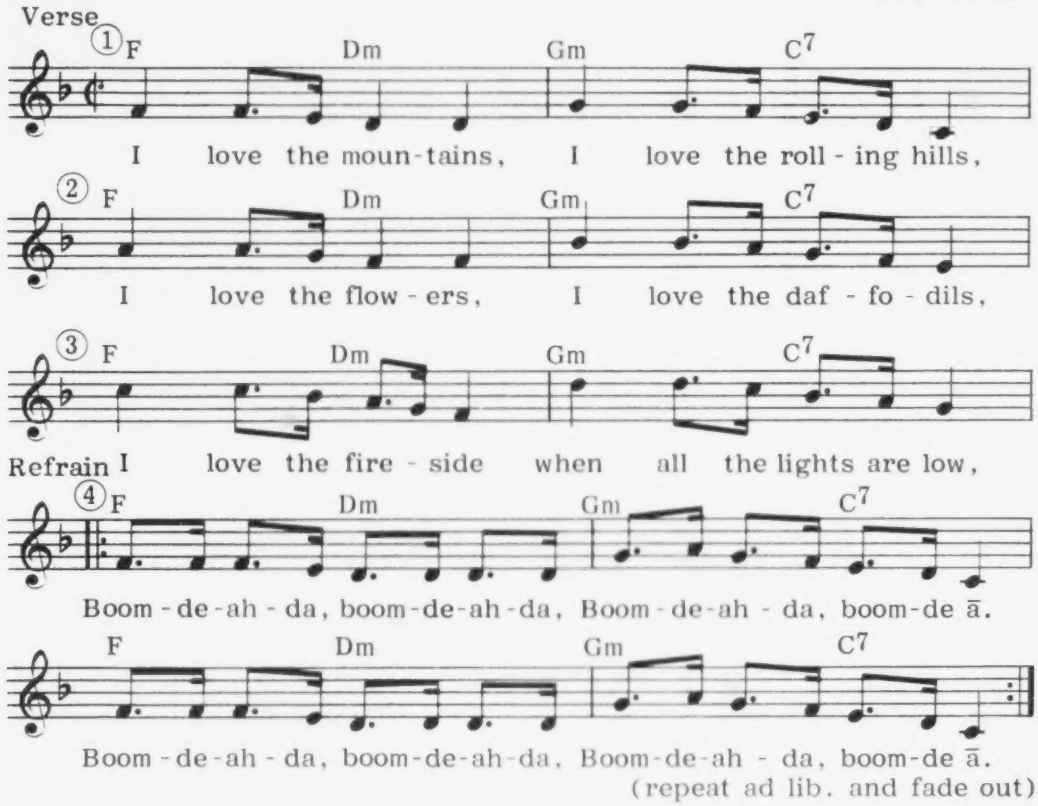


25. Learn to play "Taffy."

TAFFY


C G7 C F
Taf - fy was a Welsh-man, Taf - fy was a thief,
C F G7 C
Taf - fy came to our house and stole a half a beef;
I went to Taf-fy's house, Taf - fy was in bed,
F C G7 C
I took a mar - row - bone and hit him on the head.

I LOVE THE MOUNTAINS

Traditional

Verse
1 F Dm Gm C7
I love the moun-tains, I love the roll-ing hills,
2 F Dm Gm C7
I love the flow-ers, I love the daf-fo-dils,
3 F Dm Gm C7
Refrain I love the fire-side when all the lights are low,
4 F Dm Gm C7
Boom-de-ah-da, boom-de-ah-da, Boom-de-ah-da, boom-de ā.
F Dm Gm C7
Boom-de-ah-da, boom-de-ah-da, Boom-de-ah-da, boom-de ā.

(repeat ad lib. and fade out)

After Learning to Sing "I Love the Mountains" . . .

1. Sing the song again and trace the up-and-down motion of the melody with your hand. This is the melody's contour.

2. Where in the song does the melody move by steps? By skips?

3. Which of the following is the chord progression for the song?

A. F C^7 Gm Dm

B. F Gm Dm C^7

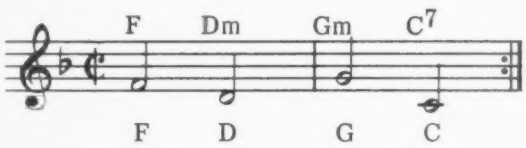
C. F Dm C^7 Gm

D. F Dm Gm C^7

How many times is this chord progression repeated in the song?

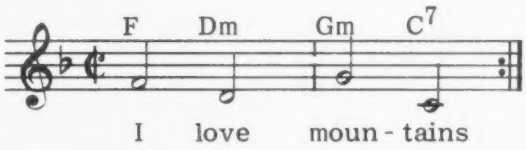
4. Sing the song again, adding the accompaniment in Example 27. Recorders and resonator bells could play this part.

Example 27



5. Which do you think should be louder, the accompaniment or the melody of the song?

6. Learn to sing Example 28.

Example 28

Use Example 28 as an introduction, accompaniment, and coda to the song.

7. Sing the song as a round. Look at the music to determine when the different groups should begin singing.

8. Your teacher will ask you to perform "I Love the Mountains" several ways. Look at the diagrams in Example 29 and decide which corresponds with each performance.

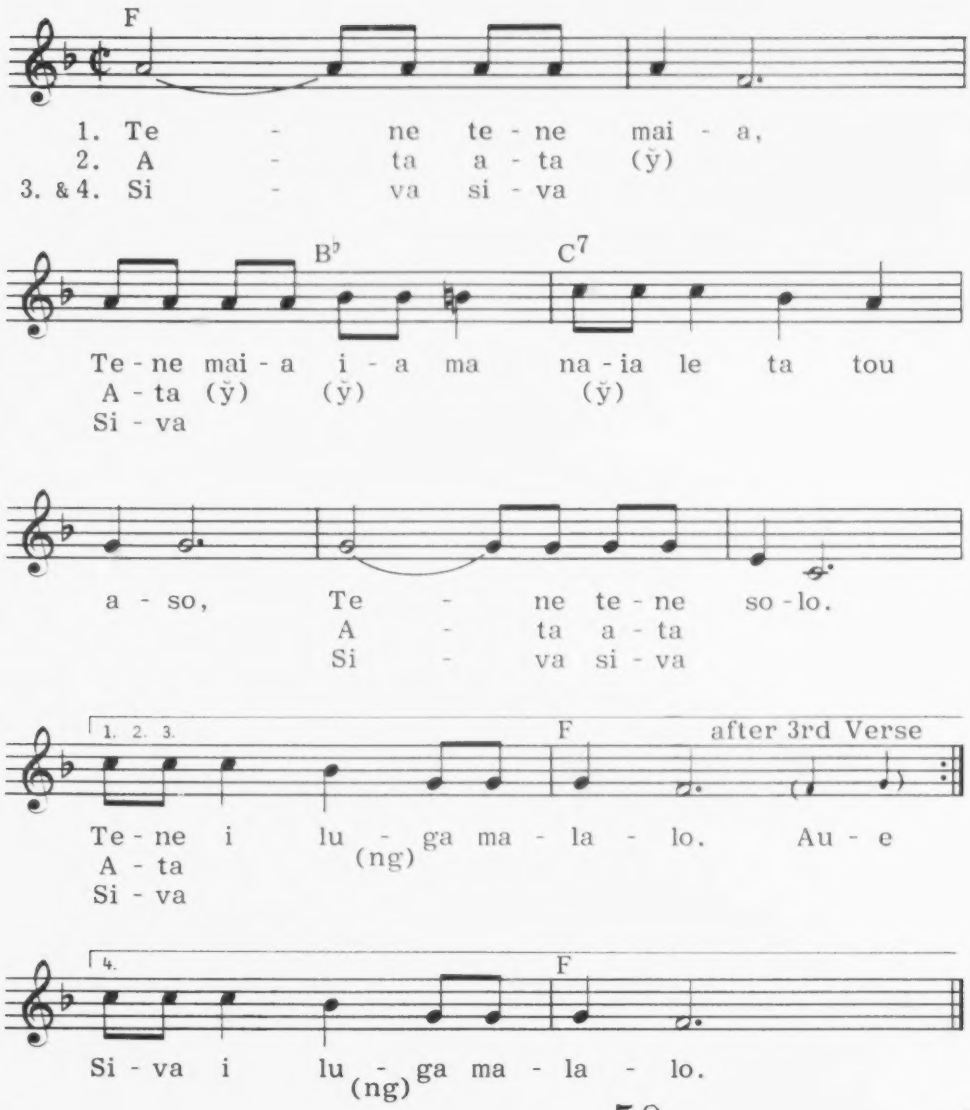
Example 29

A. homophony

B. homophony

C. monophony

D. round

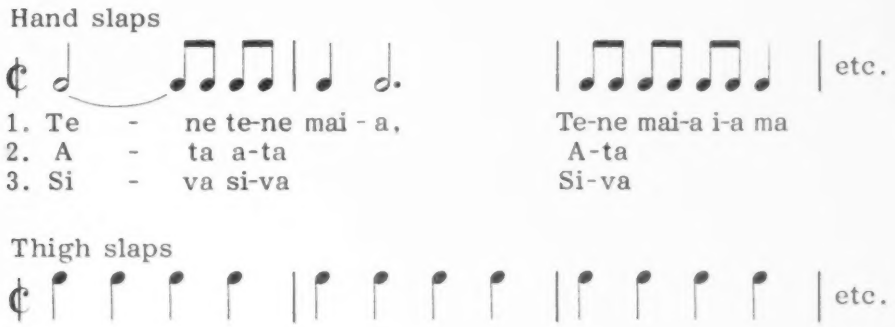
SIVA SIVA MAIA
(Come Dance)

F
1. Te - ne te - ne mai - a,
2. A - ta a - ta (ŭ)
3. & 4. Si - va si - va
B♭
C7
Te - ne mai - a i - a ma na - ia le ta tou
A - ta (ŭ) (ŭ) (ŭ)
Si - va
a - so, Te - ne te - ne so - lo.
A - ta a - ta
Si - va si - va
1. 2. 3.
F
after 3rd Verse
Te - ne i lu - ga (ng) ma - la - lo. Au - e
A - ta
Si - va
4.
F
Si - va i lu - ga (ng) ma - la - lo.

After Learning to Sing "Siva Siva Maia" . . .

1. Sing the song while slapping your thighs to a steady beat.

2. Divide into two groups. One group should slap thighs to the beat. The other group should use the right hand to slap the heel of the left hand to the rhythm of the melody as in Example 30.

Example 30



3. Use sticks and jingle clogs to play the rhythm of the melody. Use tambourines and drums to keep a steady beat.

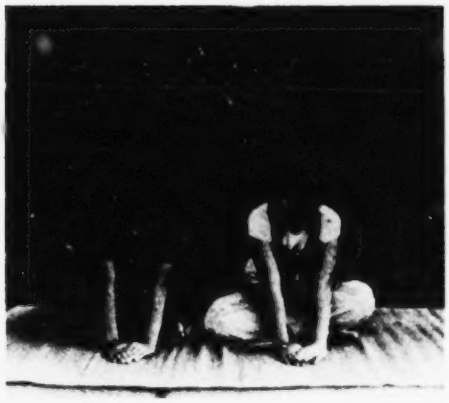
4. Learn to perform the Samoan slap dance, "Sasa." Look at the music to learn as much as you can before your teacher helps you learn the different motions.

DANCE INSTRUCTIONS FOR "SASA"

as taught by Olga Kalama, Kumu Hula

GETTING READY

Students sit on ground (floor), legs crossed, hands on hips.



Drummer says *lalo* (down). Dancers lean forward and bow with arms extended.

Drummer says *luga* (up) and hits drum once. Dancers sit up with hands on hips.

Repeat *lalo* and *luga* with motions.

INTRODUCTION

Ⓐ Drummer plays rhythm, dancers bounce knees to beat. At end of Ⓐ, drummer shouts *lue lue* (shake) and goes directly to Ⓑ.

Ⓑ Drummer plays rhythm as dancers bounce knees and slap thighs to rhythm in score. In last measure of Ⓑ, dancers clap hands (*pati*) on first beat, clap cupped hands (*po*) on second beat, slap thighs on third beat, rest on fourth beat.

GREETINGS!

Ⓒ On first ♩, right hand makes fist, right arm forms an "L" in front of body, left hand slaps right elbow. On second ♩, left hand makes fist, left arm forms an "L," right hand slaps left elbow. Repeat these two movements for next two ♩'s. Bounce knees as drummer plays beat.

Left hand slaps elbow

Right hand slaps elbow

Talofa!

On first beat of next measure, dancers extend right arm forward at shoulder level as if "shaking hands," slap thigh with left hand. Shout "*Talofa!*" at the end.

BRIDGE

Ⓓ Dancers bounce knees to beat, right hand assumes same position as in Ⓒ and "shakes hands" to beat while left hand slaps thigh. End section with clap hands, clap cupped hands, slap thighs as in Ⓑ .

MAKING KAVA (A drink made from the awa root)

Ⓔ Dancers bounce knees and slap thighs to beat; clap hands, clap cupped hands, slap thighs; then clap hands, clap cupped hands, extend arms forward with hands crossed on floor.

Hands crossed on floor.

Ⓕ Dancers "grind the awa root" by moving hands in a "pushing away" motion on each 𝅗𝅥 . Hands are crossed and arms bent at elbows. Count aloud with the motion as indicated on score. When drummer says *luga*, dancers quickly cup hands together then move to next position.

Tasi, lua, tolu, fa

Luga!

Ⓖ Dancers "squeeze water from the awa root" by forming hands in fists one on top of the other at shoulder level. Rotate fists in twisting, wringing motion with each ♩ while counting aloud.

Fists one on top of the other

Ⓗ Dancers "scrape the awa from the bowl then swing the root in back of them." Keep hands in fists one on top of the other at shoulder level. On first ♩, move hands toward left armpit; on second ♩, move hands toward right armpit; on third ♩, move hands toward left armpit; on fourth ♩, place left hand on hip, right hand throws the awa root over the right shoulder as dancers shout "*su*!" Section ends with clap hands, clap cupped hands, and slap thighs.

Move toward left armpit

Move toward right armpit

Su!

BRIDGE

Ⓘ Similar to Ⓑ .

PATI

Ⓙ Dancers clap hands to rhythm of first measure, clap cupped hands to rhythm of second measure, then alternate clap hands and clap cupped hands for rhythm of third measure.

Clap hands

Clap cupped hands

Ⓚ Dancers clap hands to ♩ notes for first two measures, pushing hands away from body. Clapping begins on left side, moving to right side. End with clap hands, clap cupped hands, slap thighs, and then a final "*sa*!" (left hand on hip, right hand throwing over shoulder).

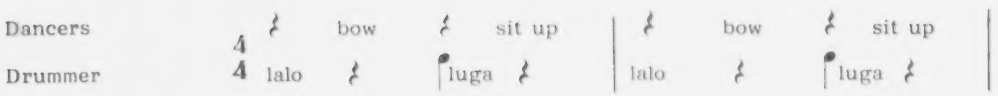
Clap hands

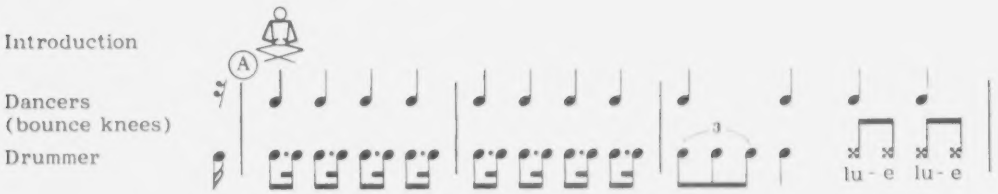
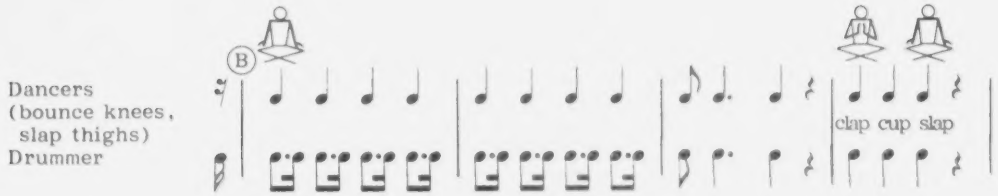
Push hands away from body as you clap

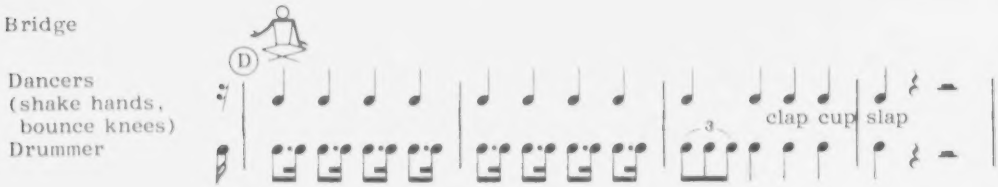
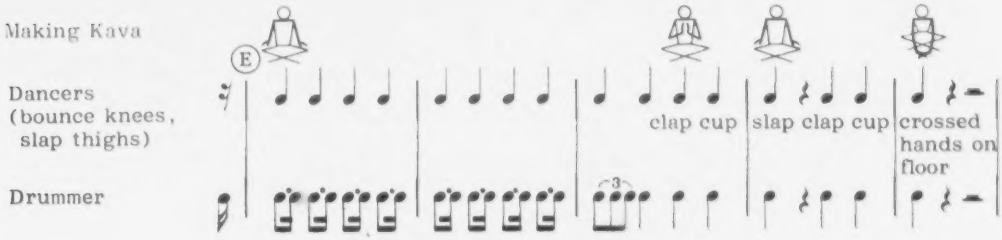
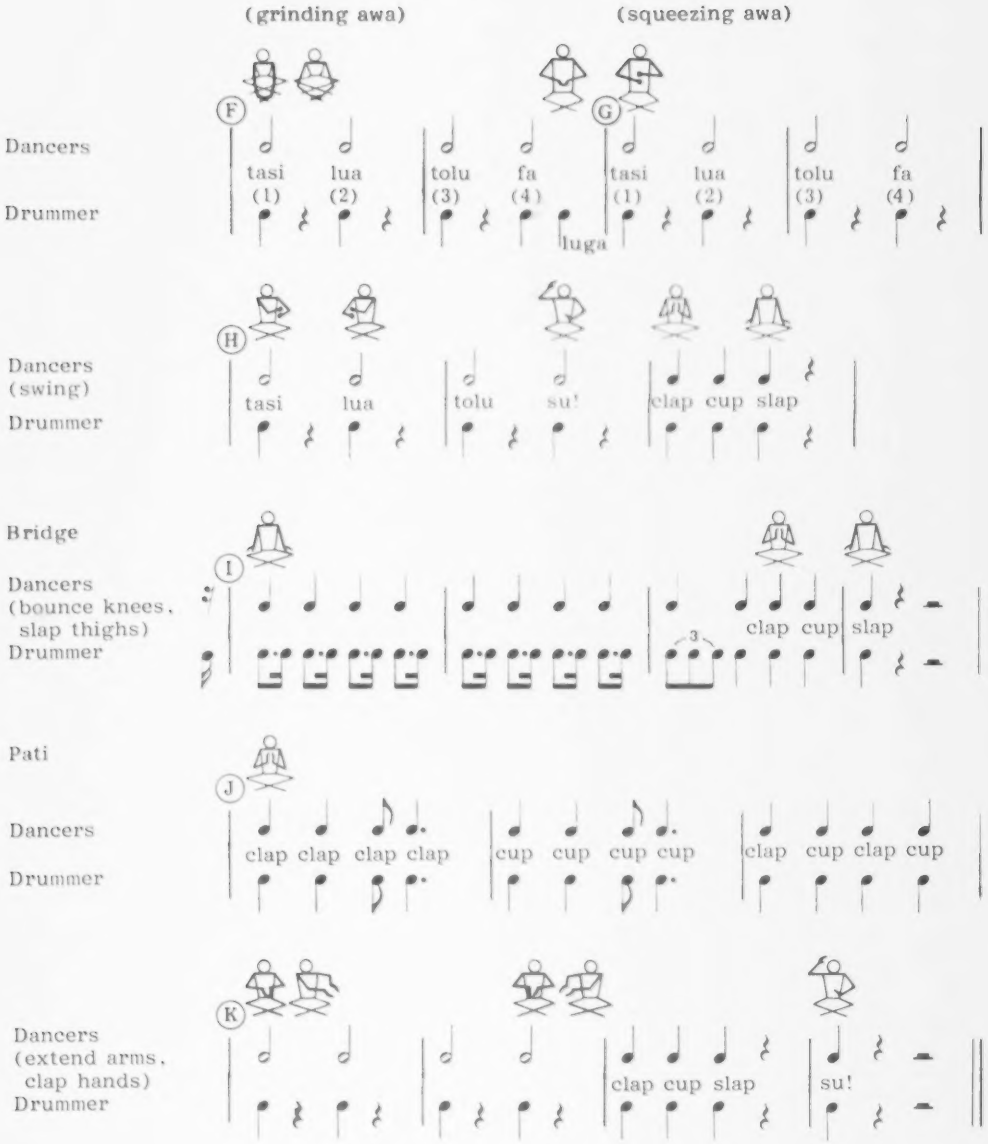
SASA

as taught by Olga Kalama, Kumu Hula

Getting Ready



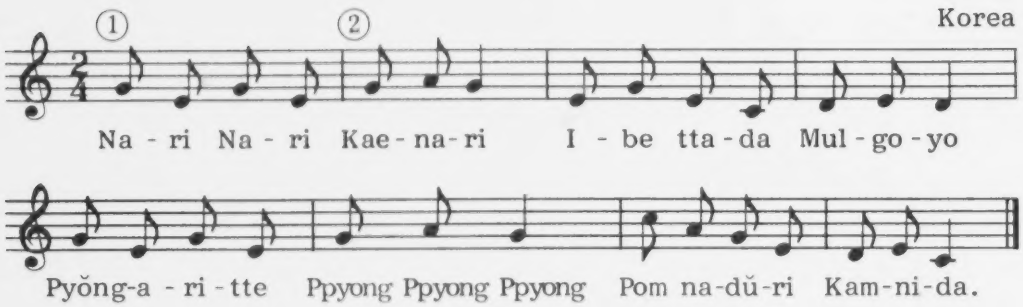
Introduction

Greetings!

Bridge

Making Kava


(grinding awa)
(squeezing awa)
F
G
Dancers
Drummer
tasi
lua
tolu
fa
(1)
(2)
(3)
(4)
luga
H
Dancers
(swing)
Drummer
su!
clap cup slap
Bridge
I
Dancers
(bounce knees,
slap thighs)
Drummer
clap cup
slap
3
Pati
J
Dancers
Drummer
clap clap clap clap
cup cup cup cup
clap cup clap cup
K
Dancers
(extend arms,
clap hands)
Drummer
clap cup slap
su!

1. Learn to pronounce the words of "Pom Nadŭri." Then practice speaking the words in time with the rhythm of the song.

2. Learn to sing "Pom Nadŭri."

POM NADŬRI



SPRING OUTING

Nari, nari, pretty flowers, chicks peck
flowers with their beaks.
Hop together ppyong, ppyong, ppyong,
Spring is coming chicks are gay.

3. Sing "Pom Nadŭri" with pitch names rather than the words of the song. Then notate on manuscript paper, from the lowest to the highest, the different pitches included in the song.

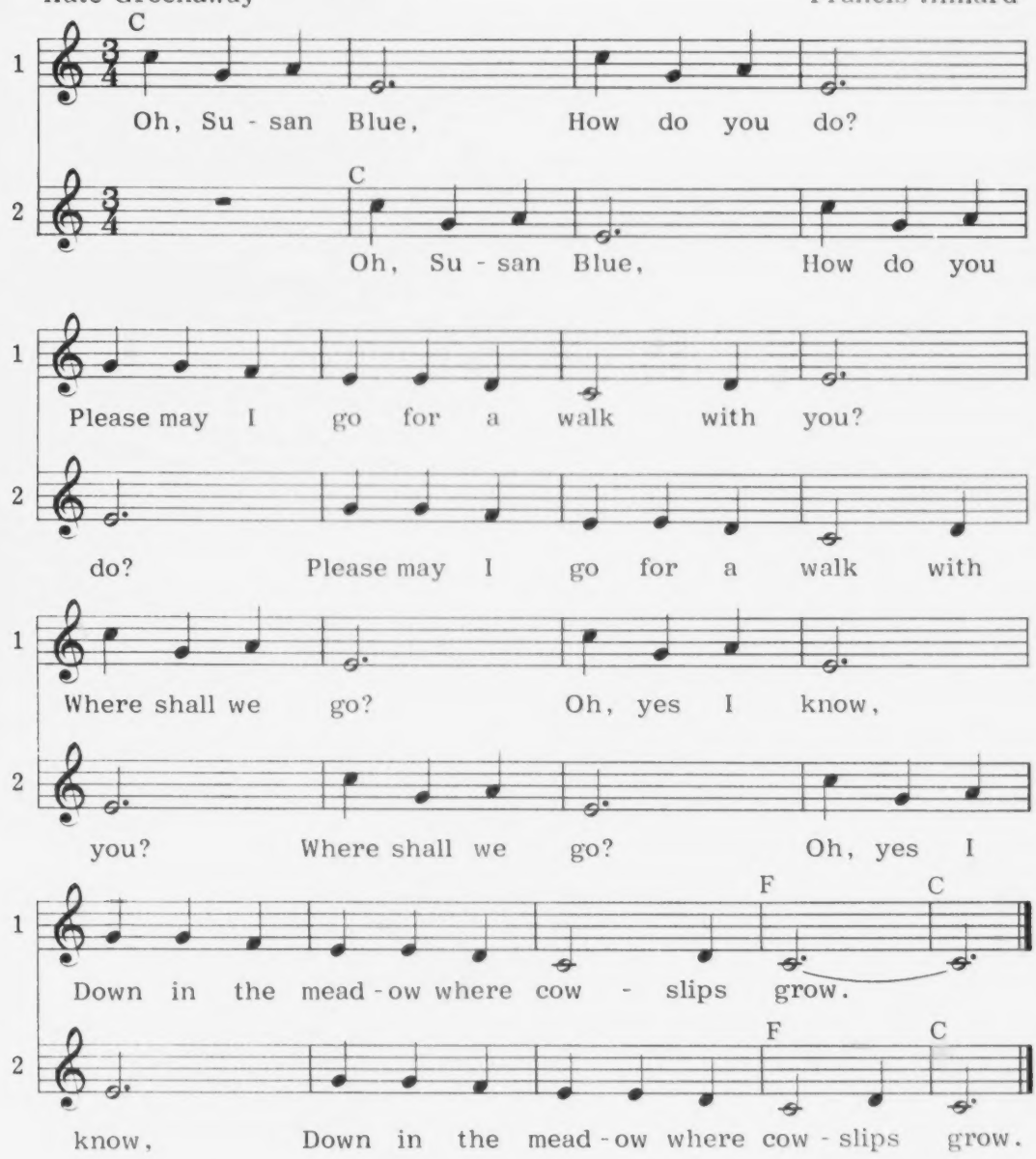
4. If the pitches C and C^1 are counted as one pitch, then what would be the song's total number of pitches?

5. Sing the song using pitch names as you finger the pitches on the recorder. Then play the song in unison, later as a two-part round.

6. Play "Pom Nadŭri" in unison and then identify the song's four phrases. Which two phrases are exactly alike?

60

SUSAN BLUE

Kate Greenaway — Francis Hilliard

C
1
Oh, Su - san Blue, How do you do?
C
2
Oh, Su - san Blue, How do you
1
Please may I go for a walk with you?
2
do? Please may I go for a walk with
1
Where shall we go? Oh, yes I know,
2
you? Where shall we go? Oh, yes I
F C
1
Down in the mead - ow where cow - slips grow.
F C
2
know, Down in the mead - ow where cow - slips grow.

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After Learning to Sing Part 1 of "Susan Blue" . . .

7. Learn to sing Part 2. Look closely at the music and decide how Part 2 is different from Part 1.

8. Divide into two groups and play the two parts on recorder. Which part do you believe should be played louder than the other?

9. Does "Susan Blue" include the same number of pitches as "Pom Nadŭri"? Are both pentatonic?

10. Listen to a recording of your performance of "Susan Blue." Then answer the following questions.

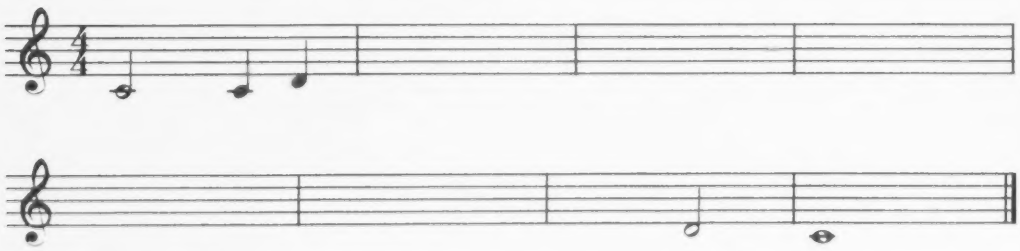
   a. Do the two parts sound balanced (equal levels of loudness)?

   b. Do the parts sound together? Are they sung with the beat?

   c. Do the two parts sound good together? Is the quality good for both groups?

   d. What adjustments would you make to improve the performance?

11. Compose a melody you can play on your recorder that includes the pitches C, D, E, G, and A. You may use the note and rest durations 𝅝, 𝅗𝅥, ♩, and 𝄽. Copy the following on paper. Fill in the measures to complete your composition.

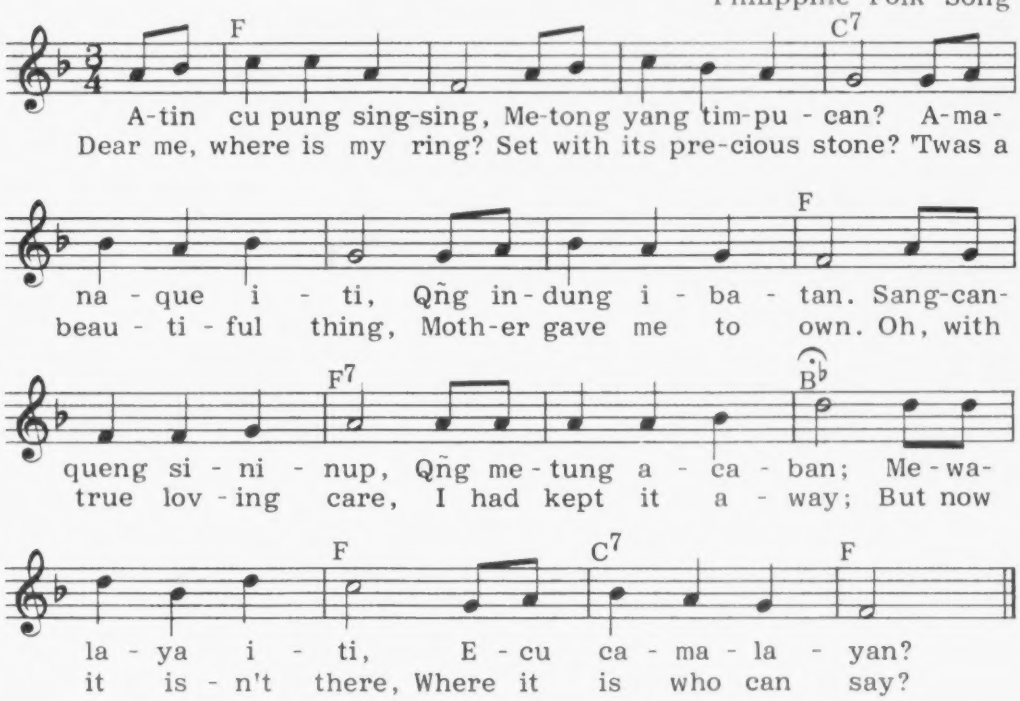


12. Complete Worksheet No 1.

1. As you listen to the recording of "Atin Cu Pung Singsing," look at the music and trace the contour of the melody with your hand.

2. Learn to sing "Atin Cu Pung Singsing," still tracing its contour.

ATIN CU PUNG SINGSING

Philippine Folk Song

F
C7
A-tin cu pung sing-sing, Me-tong yang tim-pu - can? A-ma-
Dear me, where is my ring? Set with its pre-cious stone? 'Twas a
F
na - que i - ti, Qñg in-dung i - ba - tan. Sang-can-
beau - ti - ful thing, Moth-er gave me to own. Oh, with
F7
B♭
queng si - ni - nup, Qñg me-tung a - ca - ban; Me-wa-
true lov - ing care, I had kept it a - way; But now
F
C7
F
la - ya i - ti, E - cu ca - ma - la - yan?
it is - n't there, Where it is who can say?

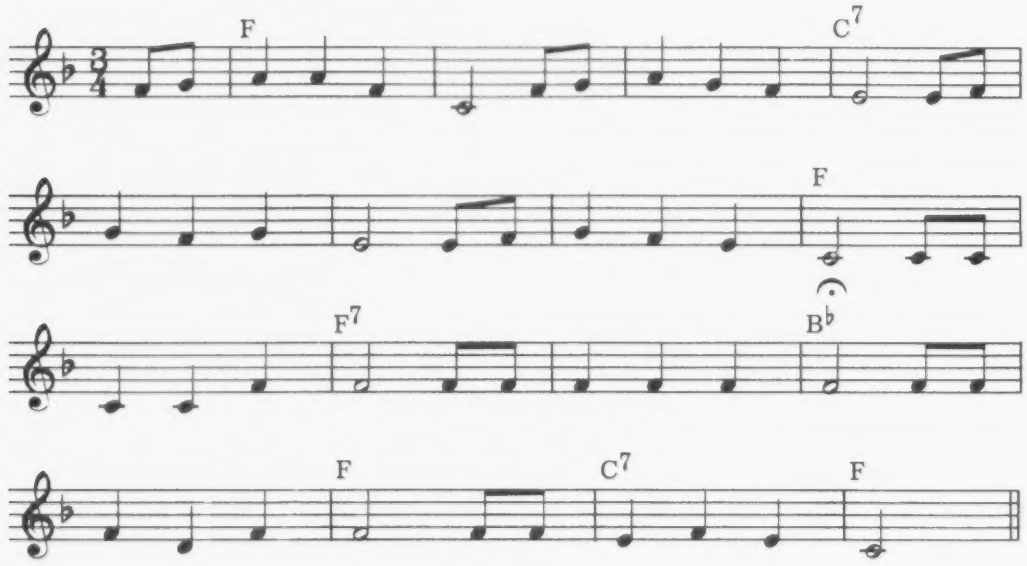
3. Sing "Atin Cu Pung Singsing" again as you tap your thighs to a steady beat. Since the song is in a meter of threes, stress the first of each three taps.

4. Sing the song again, this time tapping the right fingers on the heel of the left hand to the rhythm of the melody.

5. Divide into two groups. Sing "Atin Cu Pung Singsing" as one group taps the beats and the other group taps the melodic rhythm. Listen to each other to make the tapping and singing sound together.

6. Learn to play the harmony part on recorder. Then divide into two groups. One group should sing the melody as the other group plays the harmony.

ATIN CU PUNG SINGSING

(For Recorder)

64

THE INSTRUMENTS

Moderato C ($B^{\flat}$) G^7 (F^7) Willy Geisler

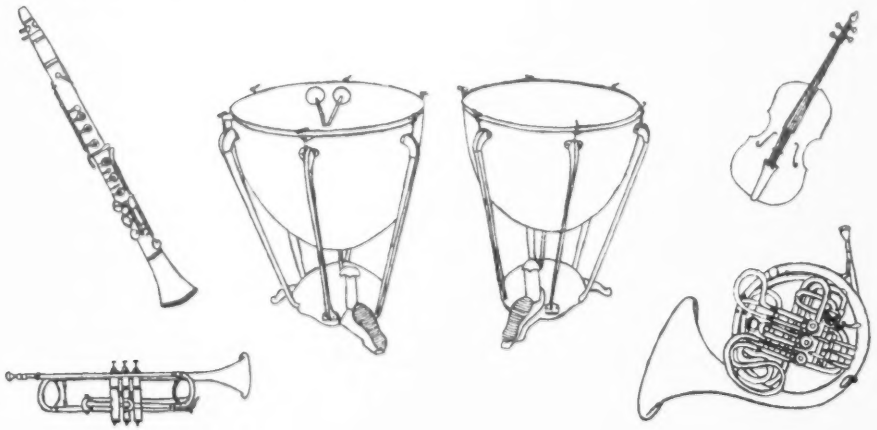
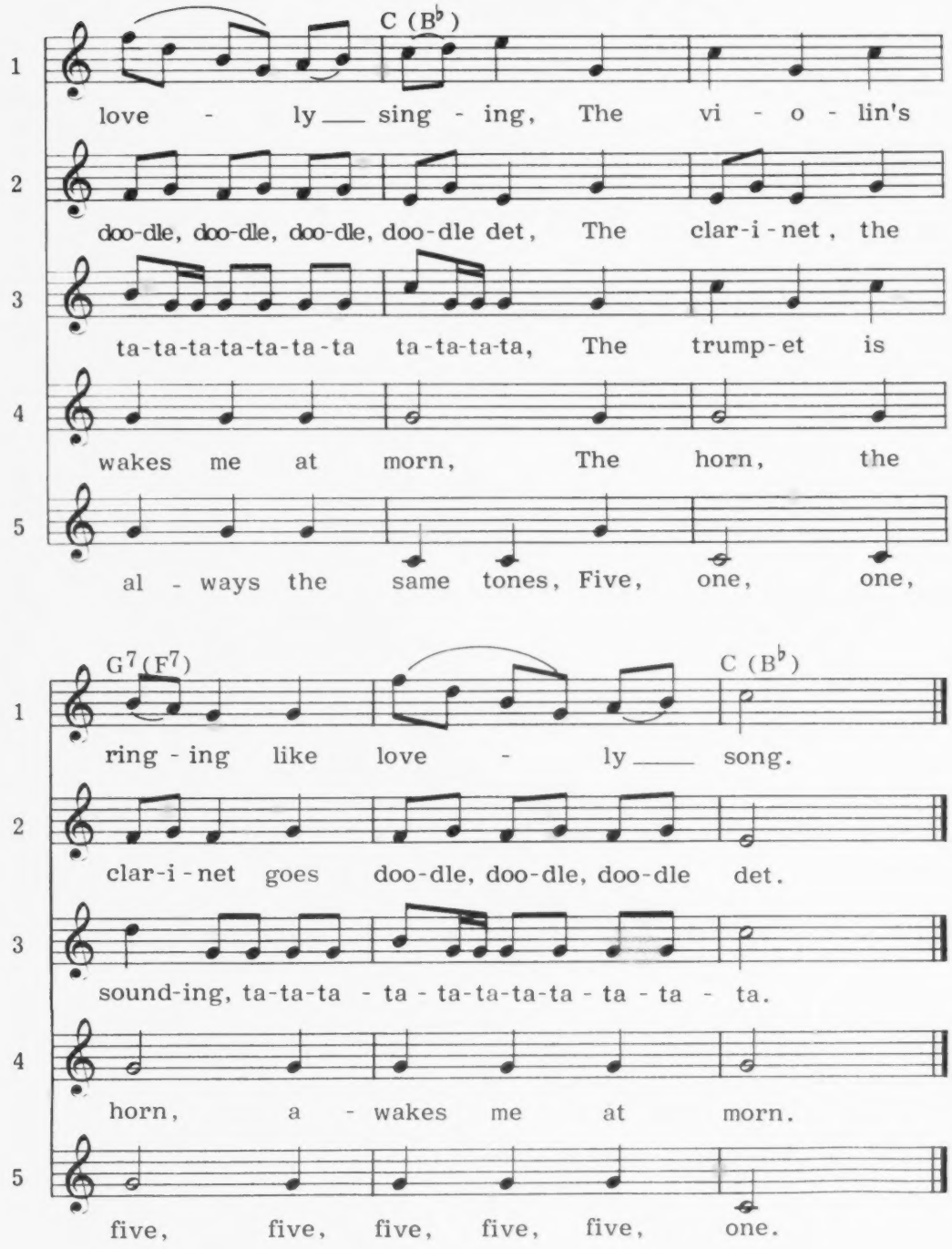
1 The vi - o - lin's ring - ing like

2 The clar - i - net, the clar - i - net goes

3 The trump - et is sound - ing, ta - ta - ta -

4 The horn, the horn a -

5 The drum's play - ing two tones and



C (B♭)
1 love - ly sing - ing, The vi - o - lin's
2 doo-dle, doo-dle, doo-dle, doo-dle det, The clar-i-net, the
3 ta-ta-ta-ta-ta-ta-ta ta-ta-ta-ta, The trump-et is
4 wakes me at morn, The horn, the
5 al - ways the same tones, Five, one, one,
G7 (F7)
C (B♭)
1 ring - ing like love - ly song.
2 clar-i-net goes doo-dle, doo-dle, doo-dle det.
3 sound-ing, ta-ta-ta - ta - ta-ta-ta-ta - ta - ta - ta.
4 horn, a - wakes me at morn.
5 five, five, five, five, five, one.

"The Instruments" by Willy Geisler, adaptations and additions and English texts by Julius G. Herford. Used by permission of Hargail Music Inc.

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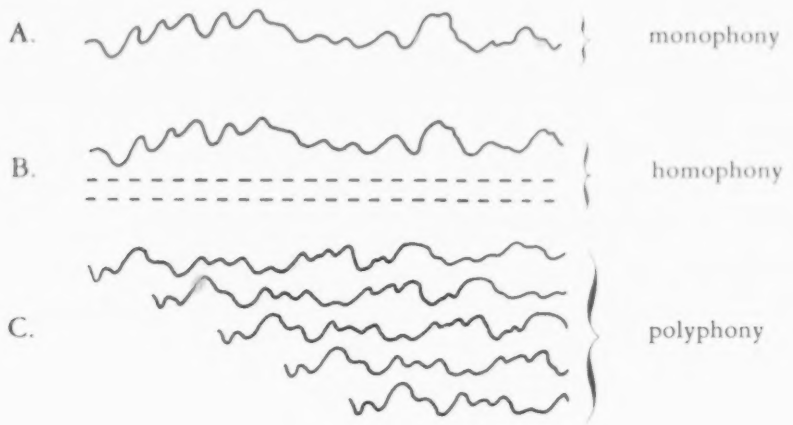
After Learning to Sing "The Instruments" . . .

1. Divide into five groups and sing the song as a round.

2. Which of the diagrams in Example 31 do you believe best represents your performance of "The Instruments" when all the parts were sounding together?

Example 31



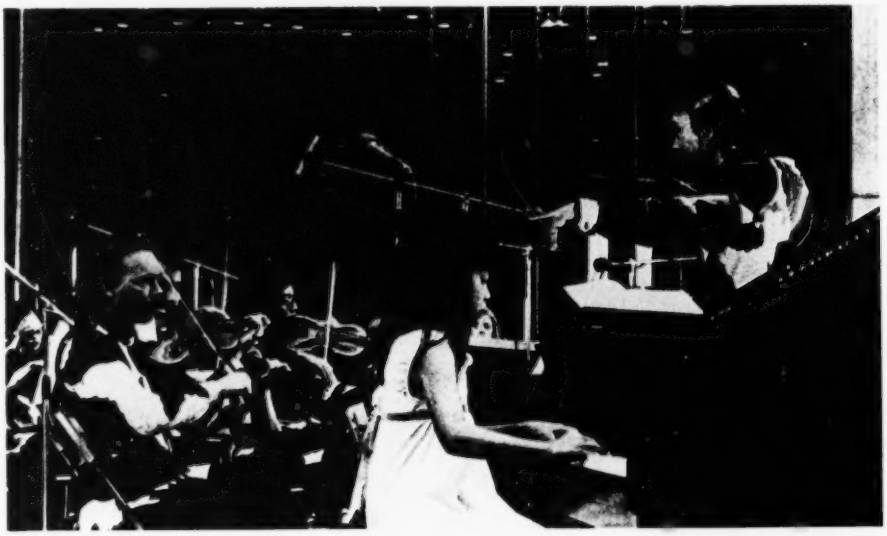
3. Write on a sheet of paper the names of the five instruments the song is about. Identify the "family" for each of the instruments.

4. Listen to the recorded examples of instruments as you watch the filmstrip. Write on a sheet of paper the names of the instruments in the string and woodwind families as they are presented.

5. Listen again as you watch the filmstrip and write on a sheet of paper the names of the instruments in the brass and percussion families as they are presented.

6. Listen to the recorded instruments. Name them to yourself and try to recall what they look like as you hear them play.

7. Look at Worksheet No. 2. Write the names and families of the instruments in the spaces. Be sure to consider the sizes of the pictures when deciding on the names of the string instruments and the flute and piccolo.

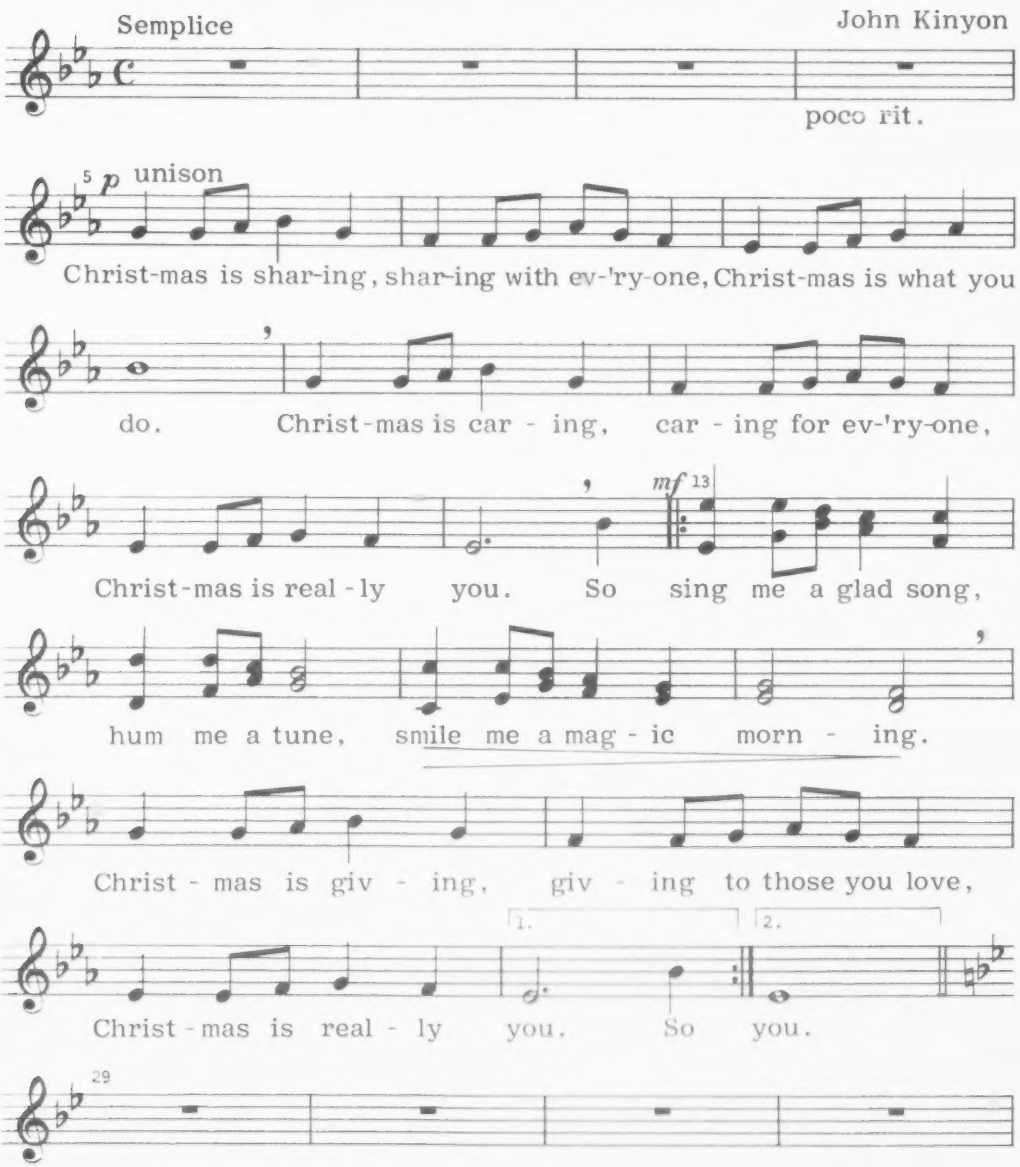
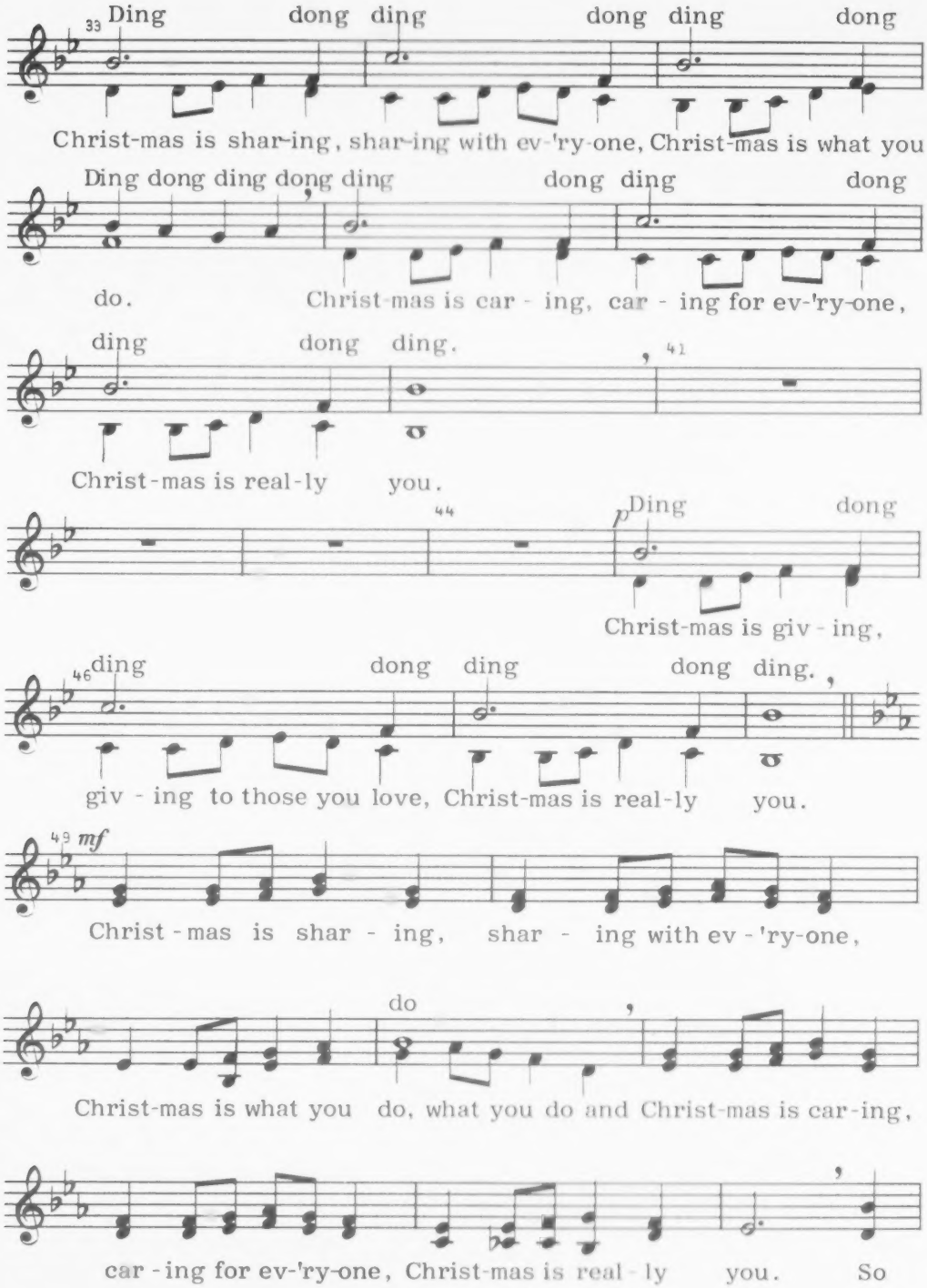
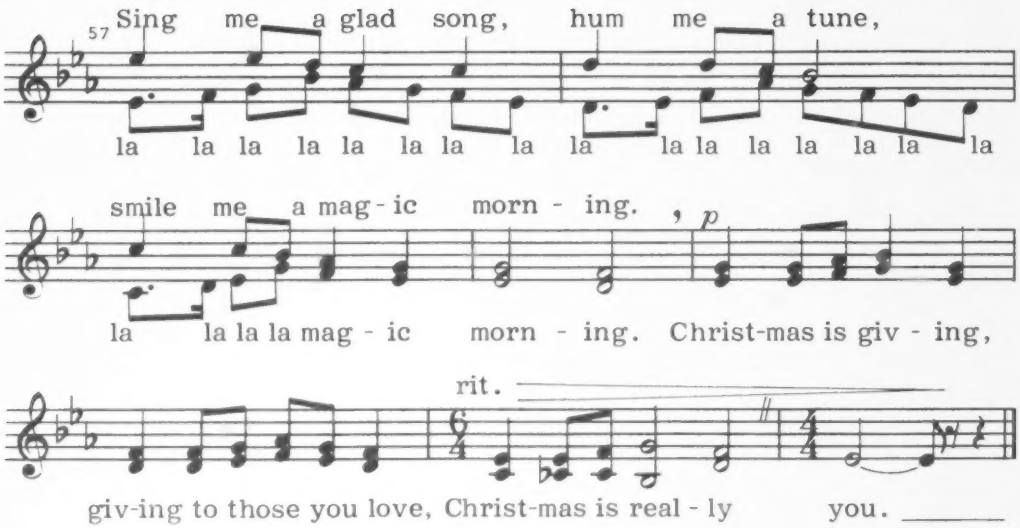


Educational Concerts with Henry Miyamura, conductor.

Photographs by Robert Chinn, courtesy of the Honolulu Symphony Society.

Maestro Donald Johanos and the Honolulu Symphony Orchestra.

Photograph by Robert Chinn, courtesy of the Honolulu Symphony Society.

CHRISTMAS IS REALLY YOU

Semplice
John Kinyon
poco rit.
5
p unison
Christ-mas is shar-ing, shar-ing with ev-'ry-one, Christ-mas is what you
do.
Christ-mas is car - ing, car - ing for ev-'ry-one,
mf 13
Christ-mas is real - ly you. So sing me a glad song,
hum me a tune, smile me a mag - ic morn - ing.
Christ - mas is giv - ing, giv - ing to those you love,
1.
2.
Christ - mas is real - ly you. So you.
29

33 Ding dong ding dong ding dong
Christ-mas is shar-ing, shar-ing with ev-'ry-one, Christ-mas is what you
Ding dong ding dong ding dong ding dong
do. Christ-mas is car - ing, car - ing for ev-'ry-one,
ding dong ding. 41
Christ-mas is real-ly you.
44 p Ding dong
Christ-mas is giv - ing,
46 ding dong ding dong ding.
giv - ing to those you love, Christ-mas is real-ly you.
49 mf
Christ - mas is shar - ing, shar - ing with ev - 'ry-one,
do
Christ-mas is what you do, what you do and Christ-mas is car-ing,
car - ing for ev-'ry-one, Christ-mas is real - ly you. So

57 Sing me a glad song, hum me a tune,
la la la la la la la la la la la la la la la
smile me a mag - ic morn - ing.
p
la la la la mag - ic morn - ing. Christ-mas is giv - ing,
rit.
giv-ing to those you love, Christ-mas is real - ly you.

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1. Follow the music of "Christmas is Really You" as you listen to the recording. Be prepared later to answer questions about what you hear.

2. Is there an introduction before the singers begin? Do the singers first sing in unison or harmony? At what measure number do the singers begin singing in harmony?

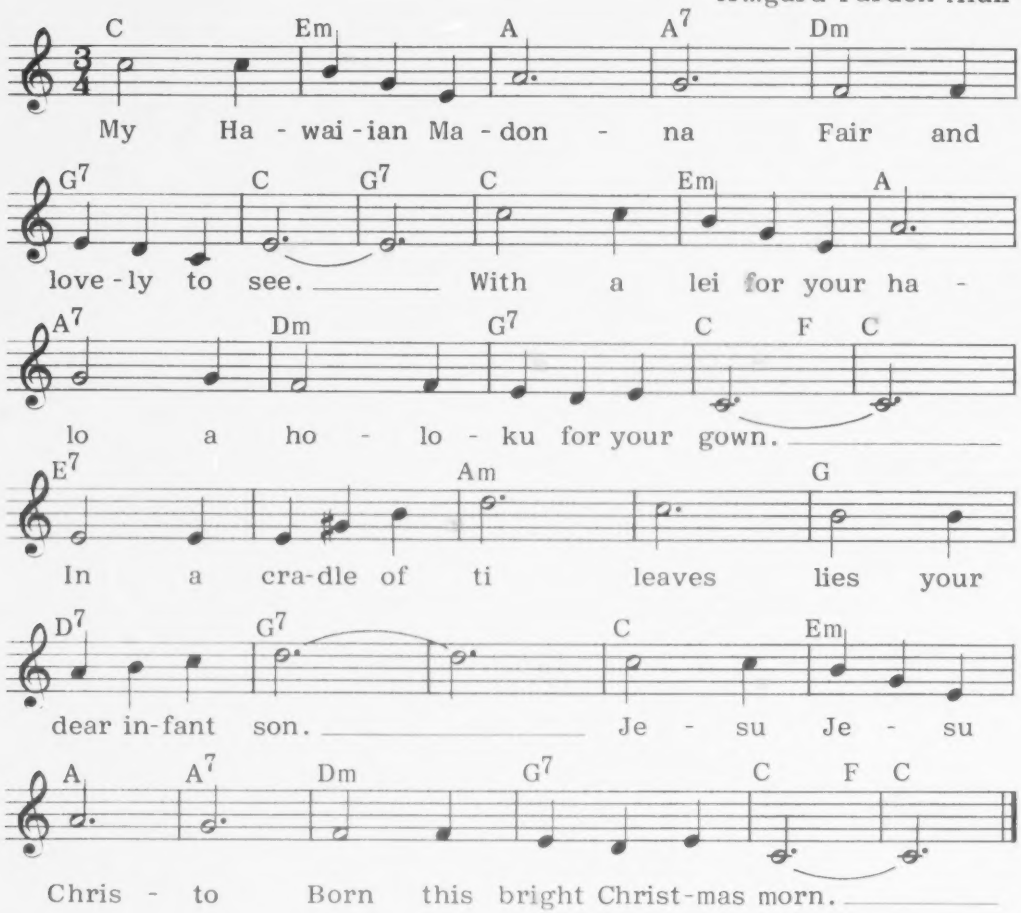
3. Learn to sing the melody and harmony of "Christmas is Really You." Notice the breath marks (') in the music. Practice taking a breath only where these occur.

4. The breath marks in the music help to show where phrases begin and end. How many phrases are there from measures 5 to 29?

5. Which of the phrases from measures 5 to 29 are alike? Which are different?

6. Does the song include a change in meter?

MY HAWAIIAN MADONNA

Irmgard Farden Aluli

C Em A A7 Dm
My Ha - wai - ian Ma - don - na Fair and
G7 C G7 C Em A
love - ly to see. With a lei for your ha -
A7 Dm G7 C F C
lo a ho - lo - ku for your gown.
E7 Am G
In a cra-dle of ti leaves lies your
D7 G7 C Em
dear in-fant son. Je - su Je - su
A A7 Dm G7 C F C
Chris - to Born this bright Christ-mas morn.

2. Menehunes for shepherds
Come to watch at your side
Three aliis bring presents
And adore the Christ Child
The air is fragrant with flowers
Hawaii bows and adores
Jesu, Jesu Christo
Little Savior of all.

3. Stars are brightly beaming
In the heavens above
Tradewinds softly singing
Lullabies of love
Our land is filled with aloha
We praise your newly-born son
My Hawaiian Madonna
Blessed, chosen one.

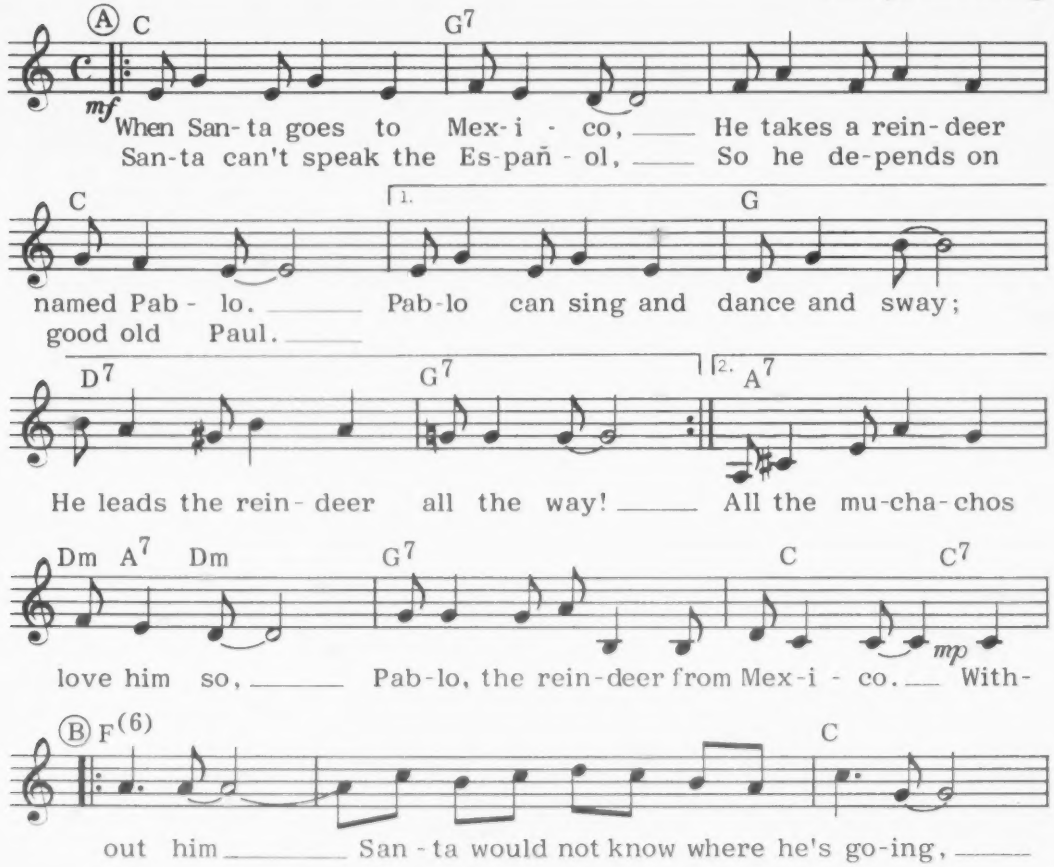
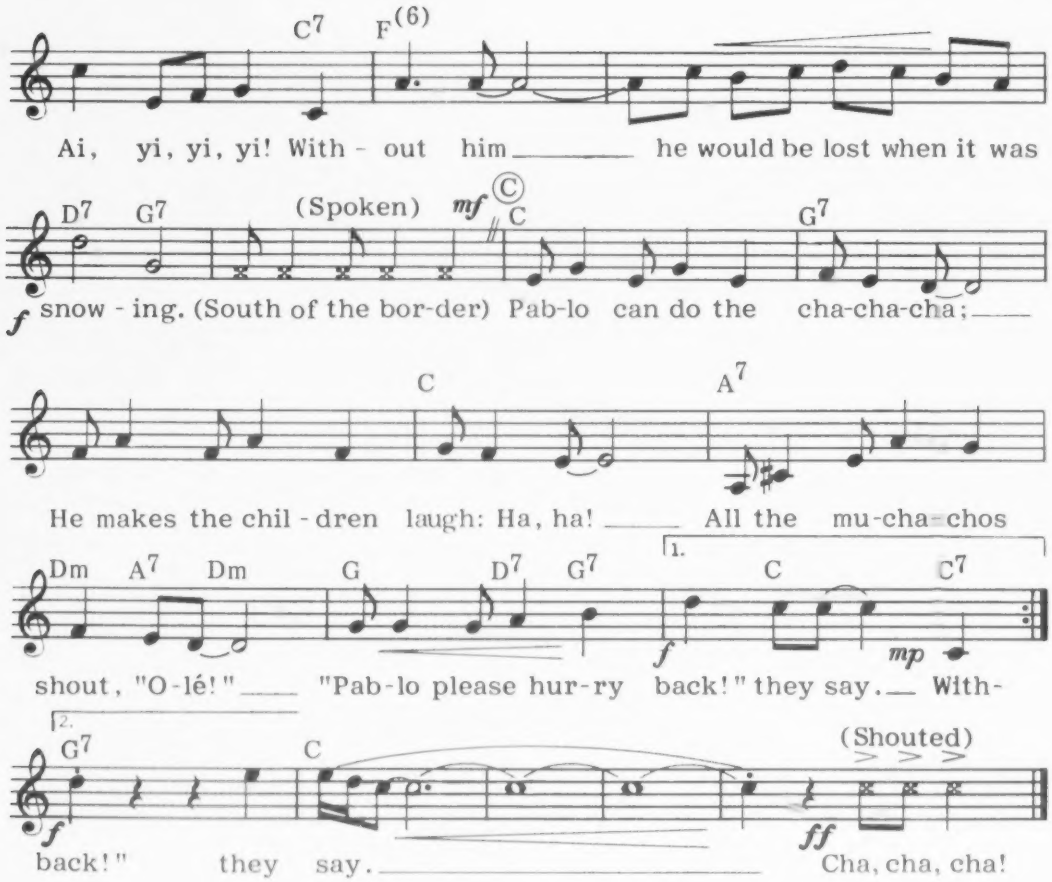
"My Hawaiian Madonna" by Irmgard Farden Aluli. Used by Permission.

After Learning to Sing "My Hawaiian Madonna" . . .

7. Identify the song's four phrases. Decide which phrases are alike, which are different.

8. Add an autoharp and finger cymbal accompaniment to another performance of the song.

PABLO, THE REINDEER

George Lovering

C7 F(6)
Ai, yi, yi, yi! With - out him he would be lost when it was
D7 G7 (Spoken) mf C G7
f snow - ing. (South of the bor-der) Pab-lo can do the cha-cha-cha;
C A7
He makes the chil - dren laugh: Ha, ha! All the mu-cha-chos
Dm A7 Dm G D7 G7 1. C C7
shout, "O - lé!" "Pab-lo please hur-ry back!" they say. With-
2. G7 C (Shouted)
f ff
back!" they say. Cha, cha, cha!

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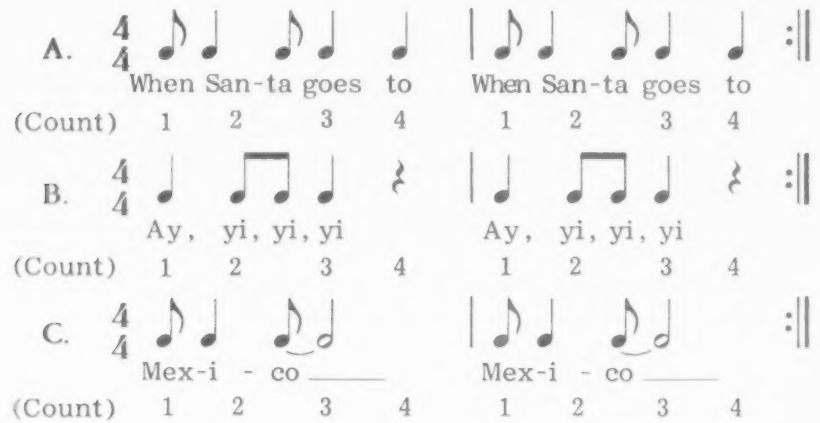
After Learning to Sing "Pablo, the Reindeer" . . .

1. Look at the rhythm patterns in Example 32. Find each pattern in the music. Then clap and speak aloud each of the patterns in time to a steady beat.

Example 32

A.
When San-ta goes to
When San-ta goes to
(Count) 1 2 3 4 1 2 3 4
B.
Ay, yi, yi, yi
Ay, yi, yi, yi
(Count) 1 2 3 4 1 2 3 4
C.
Mex-i - co
Mex-i - co
(Count) 1 2 3 4 1 2 3 4

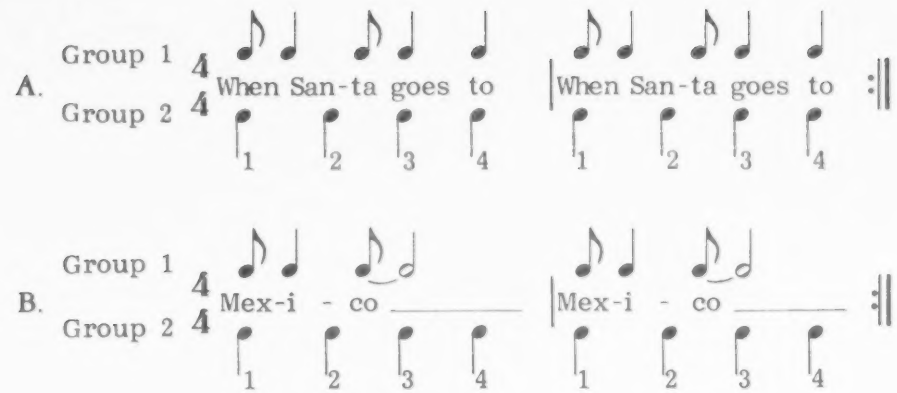
2. Substitute rhythm instruments for the clapping and speaking sounds. Use the following instruments for the patterns in Example 32.

Maracas, Rhythm sticks for A.
Claves, Tambourines for B.
Sandpaper blocks, Guiro or Notched sticks for C.

Sing the song as rhythm instrument players play the patterns to accompany your singing.

3. Divide into two groups to speak aloud the rhythms in Example 33.

Example 33



Notice that the rhythms performed by Group 1 did not always occur on the beats. When notes in music conflict with the normal beat pattern, the result is syncopation.

4. Perform "Pablo, the Reindeer" again and include an accompaniment of rhythm instruments, ukuleles, and autoharp. Tape record your performance and evaluate it.

Did the players and singers sound together?

Were some instruments or some singers too loud? Too soft?

Did the instruments sound good with the singers? Should other instruments have been used? If so, which?

1. Look at Example 34. How is the second measure different from the first measure?

Example 34

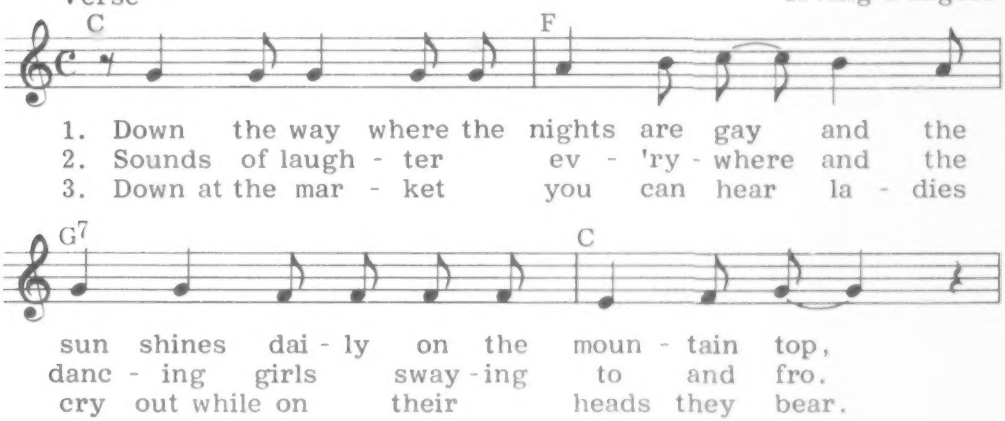
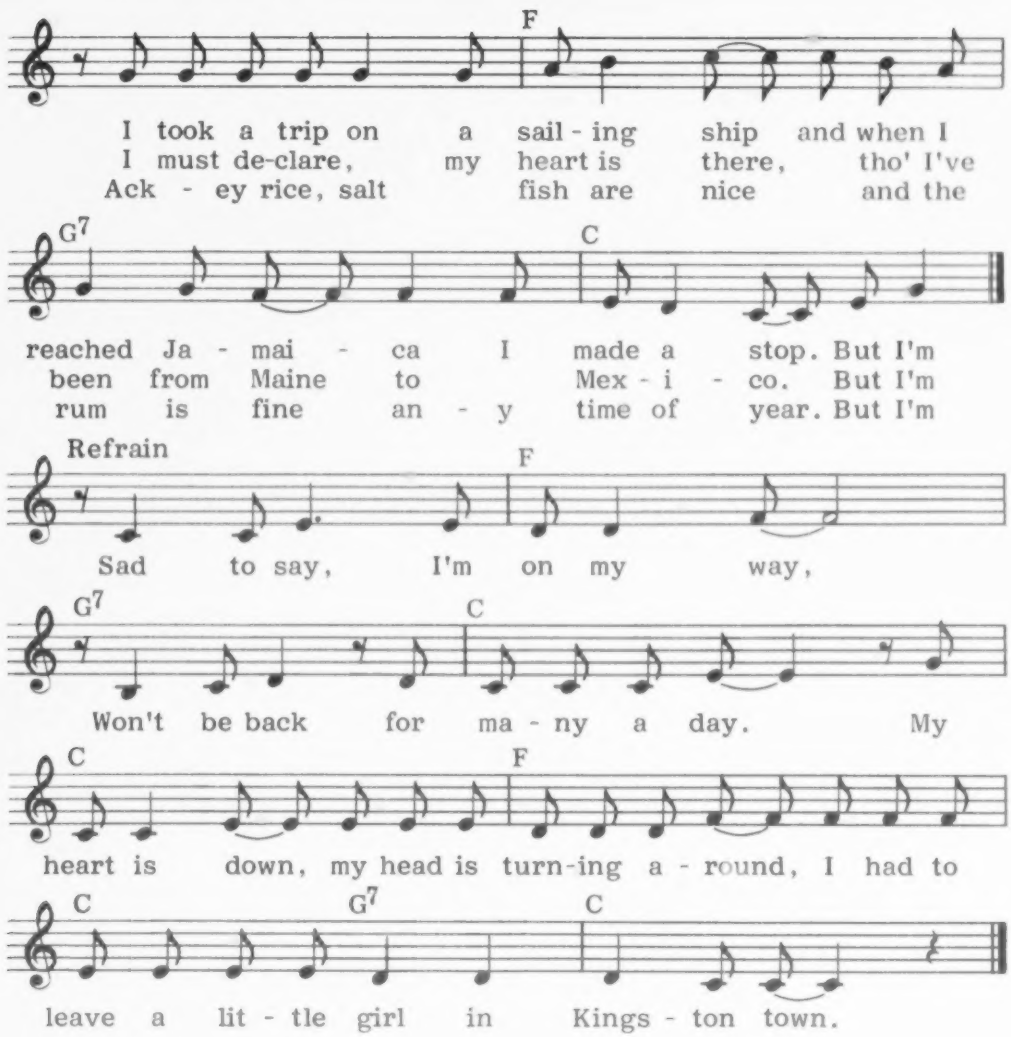
Divide into two groups. One group should count the beats aloud as the other group claps the notated rhythm.

2. Listen to the recording of "Jamaica Farewell" and learn the song. Try to match your voice with the voices in the recording. Listen carefully for syncopations.

JAMAICA FAREWELL

Medium Calypso Tempo
Verse

Words and Music by
Irving Burgess


C
F
1. Down the way where the nights are gay and the
2. Sounds of laugh - ter ev - 'ry - where and the
3. Down at the mar - ket you can hear la - dies
G7
C
sun shines dai - ly on the moun - tain top,
danc - ing girls sway - ing to and fro.
cry out while on their heads they bear.

F
I took a trip on a sail - ing ship and when I
I must de-clare, my heart is there, tho' I've
Ack - ey rice, salt fish are nice and the
G7
C
reached Ja - mai - ca I made a stop. But I'm
been from Maine to Mex - i - co. But I'm
rum is fine an - y time of year. But I'm
Refrain
F
Sad to say, I'm on my way,
G7
C
Won't be back for ma - ny a day. My
C
F
heart is down, my head is turn-ing a - round, I had to
C
G7
C
leave a lit - tle girl in Kings - ton town.

"Jamaica Farewell" by Irving Burgess. ©Copyright 1955 by Shari Music Publishing Corporation. All rights reserved. Used by permission.

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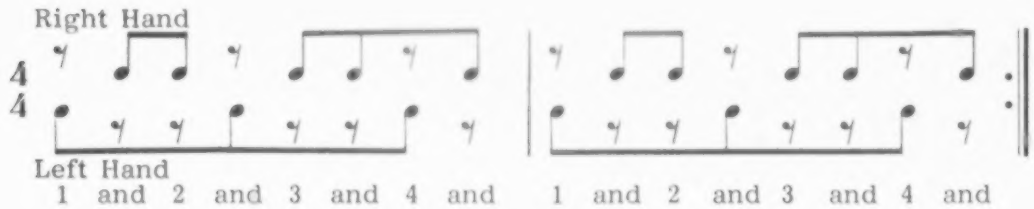
3. Add the part for bongo drums in Example 35 for another performance of the song. You may practice the pattern by slapping your left thigh (left hand) and desk top (right hand) as a substitute for bongo drums.

Example 35



Take turns playing the bongo drums as an accompaniment to the song.

4. Add the pattern for claves in Example 36 for another performance.

Example 36

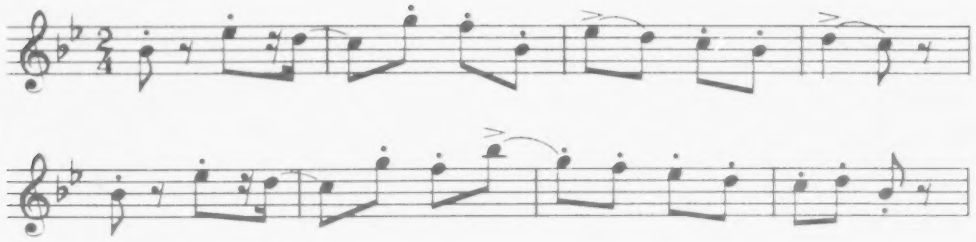
5. For a final performance, include singers, bongo drums, and claves.

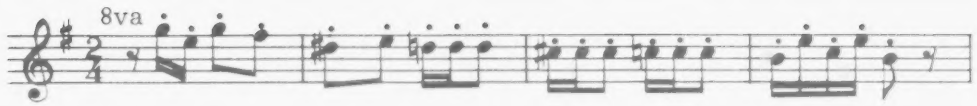
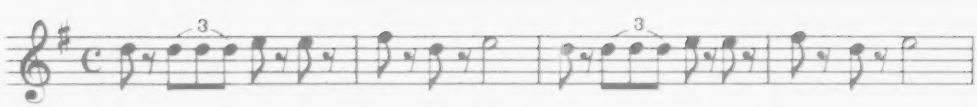
NUTCRACKER SUITE

1. **BACKGROUND ON THE STORY.** The "Nutcracker Suite" is a group of compositions selected from the NUTCRACKER BALLET, which represents a fairy tale titled "The Nutcracker and the Mouse King." The ballet is about a little girl named Marie and the wonderful dream she has on Christmas Eve after everyone in her home has fallen asleep. She dreams that the toys and candy under the Christmas tree all come to life. Even the nutcracker she received as a gift has changed into a handsome young prince. In her dream, Marie and the nutcracker prince fly away to the court of the Sugar-Plum Fairy, where toys, candies, and flowers dance for them.

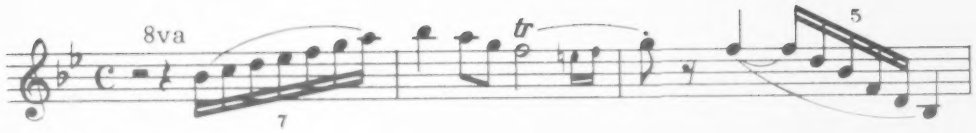
2. **THE SUITE.** A suite often includes an overture followed by four or more of the most popular and successful dance selections from a ballet. The "Nutcracker Suite" includes Overture Miniature, March, Dance of the Sugar-Plum Fairy, Trepak, Arabian Dance, Chinese Dance, Dance of the Toy Flutes (or Mirilitons), and the Waltz of the Flowers.

3. Notated melodies and pictures representing the different movements of the suite follow. Look closely at each before you listen to the recording. Also read again the titles of the movements and try to match the titles with the pictures. Notice that only the title for Overture Miniature is given.

Overture Miniature

A

B

C

D

E

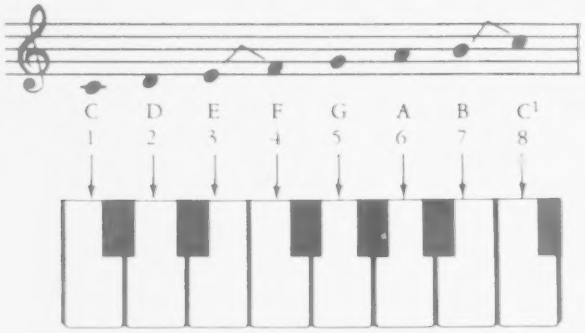
F

G

4. As you listen to the recording of the suite, match the notation and pictures with the music you hear. Notice that instruments are included in some of the pictures.

Lesson 17

1. As one student plays Example 37 on resonator bells, sing the scale tones using pitch names.

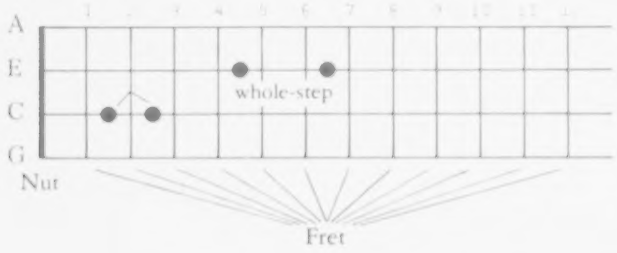
Example 37



Notice the ⌒ sign. This sign means there is an interval of a half-step between notes. The interval between all other notes in the scale are whole-steps (two half-steps). Look at the piano keyboard on the inside back cover of this book and find the notes of the C major scale.

2. Look at the ukulele fingerboard in Example 38. How many frets does the fingerboard have?

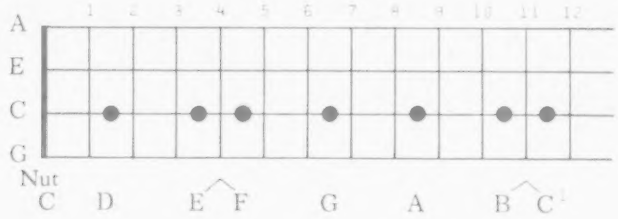
Example 38



Notice that tones separated by one fret form half-steps. Tones separated by two frets form whole-steps.

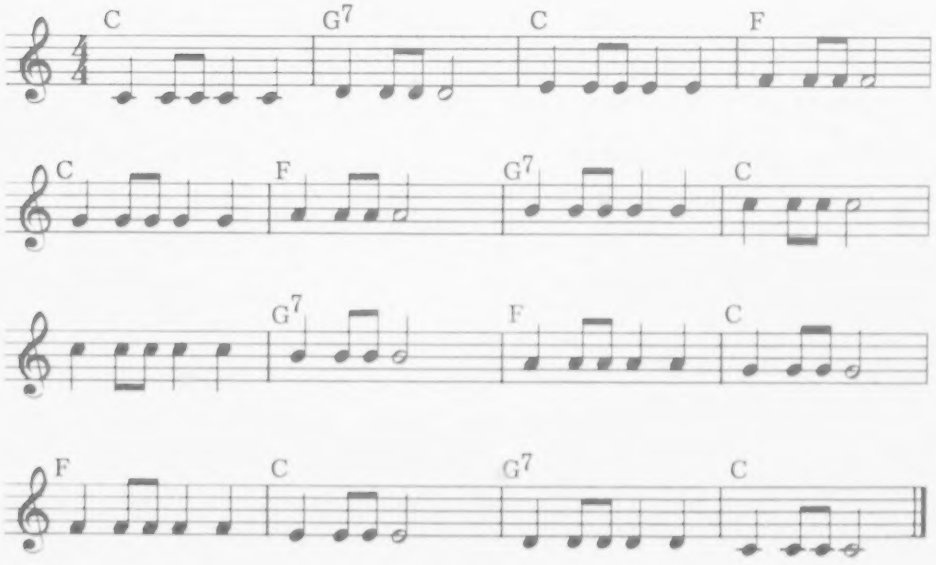
3. Look at Example 39 and learn to pick the C major scale on the C string. Use your thumb to pick. Begin with open C, then finger the notes as shown.

Example 39

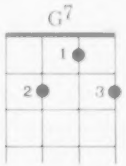


Play major scales on the A, E, and G strings using the same fingering plan.

4. Learn to pick "C Major Scale Melody." Count silently to yourself "1 2 and 3 4" and do your best to keep a steady beat as you pick.

C MAJOR SCALE MELODY

5. Look at Example 40. Learn to play the G^7 chord by pressing the 1st finger before the first fret of the E string, the 2nd finger before the second fret of the C string, and the 3rd finger before the second fret of the A string.

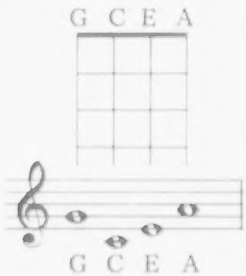
Example 40

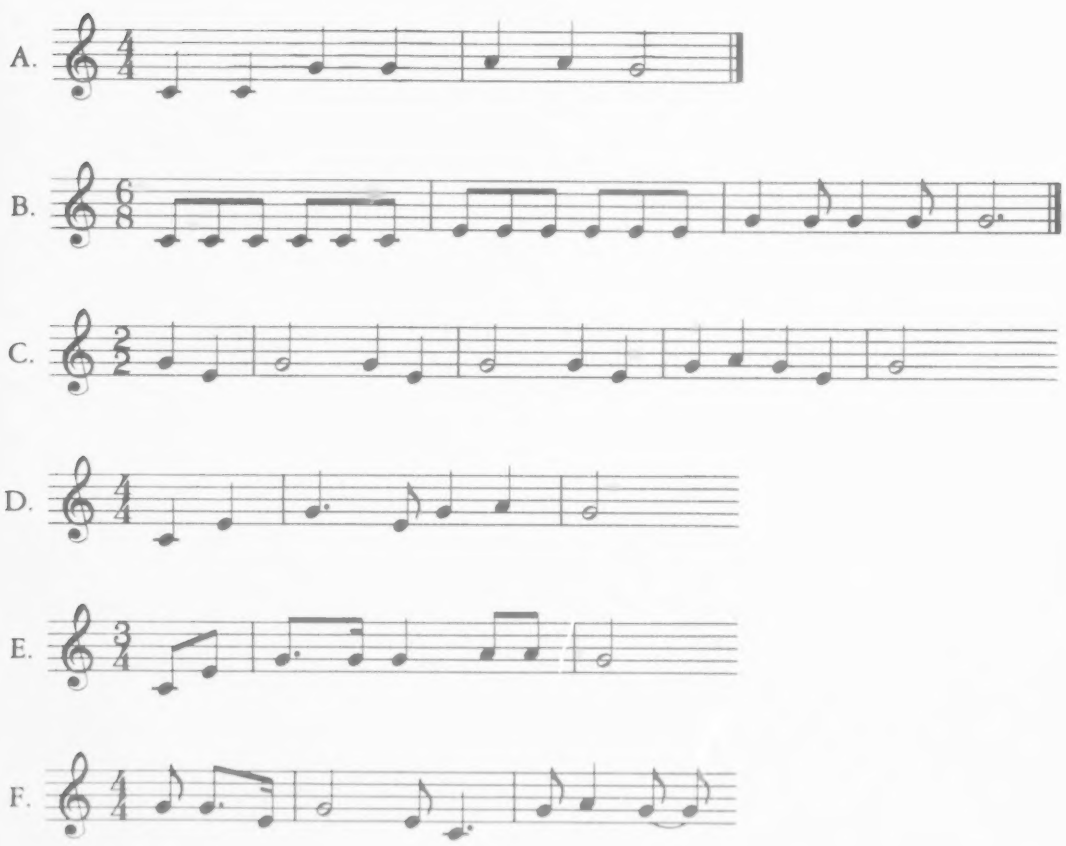


Practice playing the C and G^7 chords by strumming each for eight beats, then seven, six, etc., as in earlier exercises.

6. Divide into two groups to play "C Major Scale Melody" with chordal accompaniment. One group will strum the chords as the other group picks the melody. The two groups should then switch parts.

7. Example 41 will remind you of the ukulele's open strings. Practice picking them as your teacher points to them in the notation on the chalkboard.

Example 41

8. Look at the "Mystery Songs (Excerpts on Open Strings)." These are beginning sections of songs you probably know. All of the notes of the songs may be played with open strings. Pick the music then see who knows the song's title.

MYSTERY SONGS
(Excerpts on Open Strings)

9. You learned to sing "Pom Nadüri" in Lesson 10. Look at the music and learn to pick its melody. All of the notes are playable with open strings except for the two notes given in Example 42.

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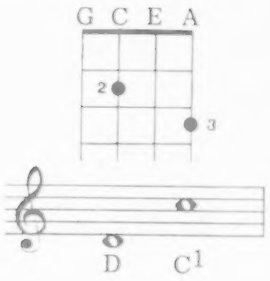
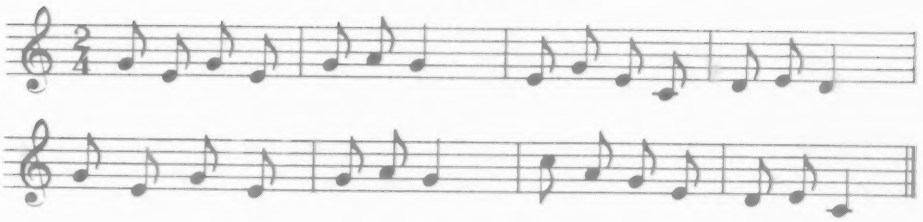
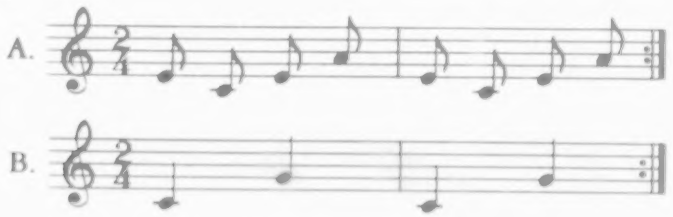
Example 42



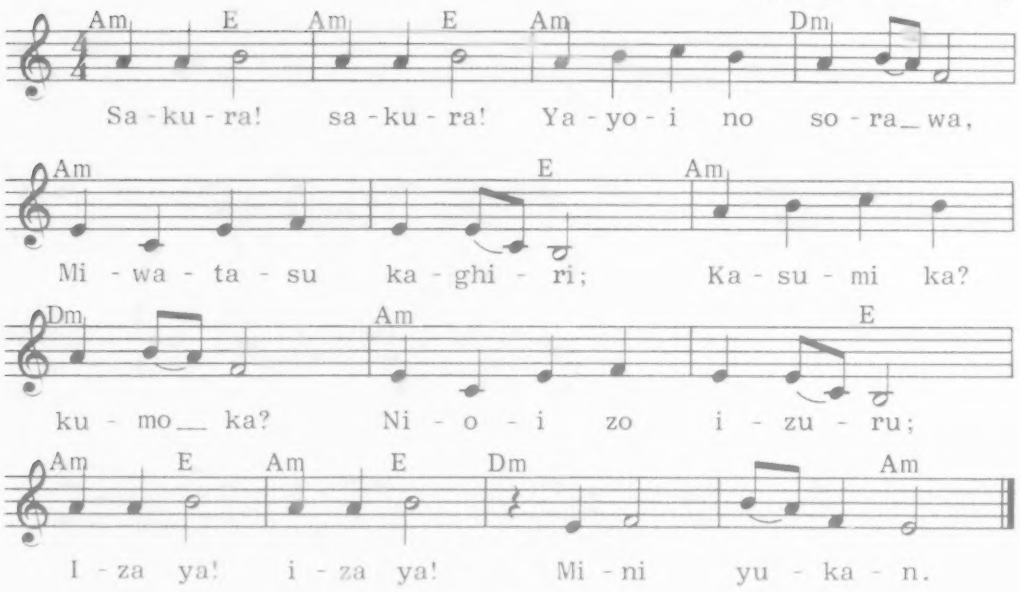
POM NADŬRI

10. Learn to play the ostinatos in Example 43. Then as ten students play the two ostinatos (five on each part), all others should pick the melody of "Pom Nadŭri."

Example 43

11. How would you describe the texture of your performance of "C Major Scale Melody," since half the class strummed chords and the other half picked the melody? Would the texture be the same if students played ostinatos to accompany "Pom Nadŭri"?

12. Complete Worksheet No. 3. You may use a recorder to help you find the pitches needed to complete the notation for the mystery song.

Lesson 18

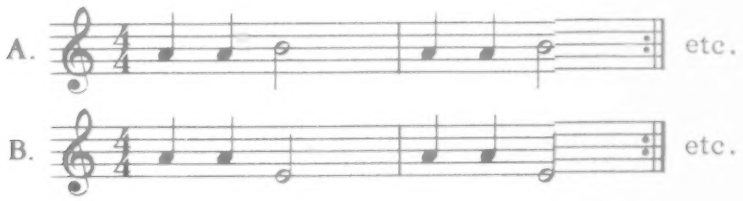
SAKURA

Japanese Folk Song

Am E Am E Am Dm
Sa - ku - ra! sa - ku - ra! Ya - yo - i no so - ra_ wa,
Am E Am
Mi - wa - ta - su ka - ghi - ri; Ka - su - mi ka?
Dm Am E
ku - mo__ ka? Ni - o - i zo i - zu - ru;
Am E Am E Dm Am
I - za ya! i - za ya! Mi - ni yu - ka - n.

Translation: Cherry trees, cherry trees
Bloom so bright in April breeze
Like a mist or floating cloud;
Fragrance fills the air around,
Shadows flit along the ground.
Come, oh, come! Come, oh, come!
Come, see cherry trees!

After Learning to Sing "Sakura" . . .

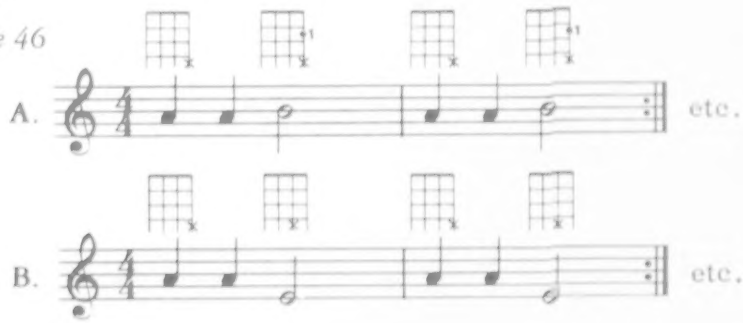
1. Learn to play the melodies of Example 44 on recorder as ostinatos. Then six recorder players (three on each part) should accompany the singing of the song.

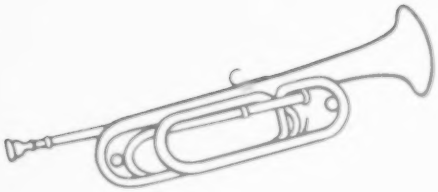
Example 44

2. Which of the diagrams in Example 45 corresponds with your singing of "Sakura" without the ostinato parts? Which of the diagrams corresponds with your performance that included singing and the ostinato parts?

Example 45

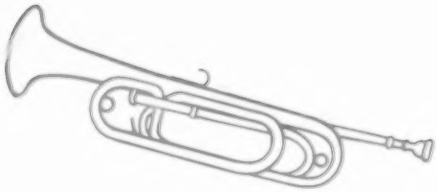
3. Learn to play the ostinato parts in Example 46 on ukulele. Then ten ukulele players (five on each part) should accompany the singing of the song.

Example 46





TAPS



1 Far a - way bu - gles play, Sound-ing

2 Far a-way_____ bu-gles play_____

1 taps for the close of the day; Night's be - gun, gone the

2 _____ of the day; Night's be-

rit.

1 sun, Day is done, day is done.

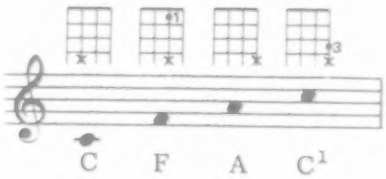
2 gun, gone the sun, Day is done.

After Learning to Sing "Taps" . . .

4. Divide into two groups and sing both parts of the song. Watch your teacher for the signal to hold the final note, as indicated by the fermata (𝄐).

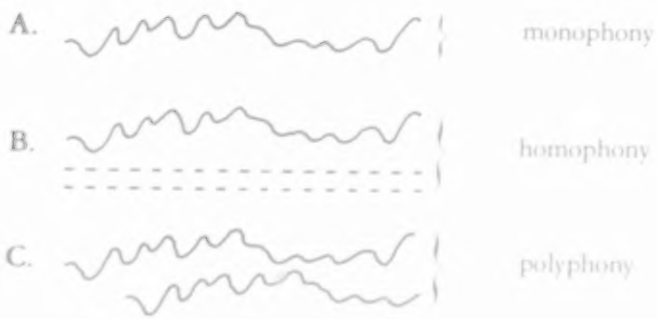
5. Learn the ukulele fingerings for "Taps" in Example 47. Then in two groups pick the two parts of the song.

Example 47



6. When you sing the first part of the song together, which diagram in Example 48 corresponds with your performance? Which diagram corresponds when you sing the song as written (in two parts)?

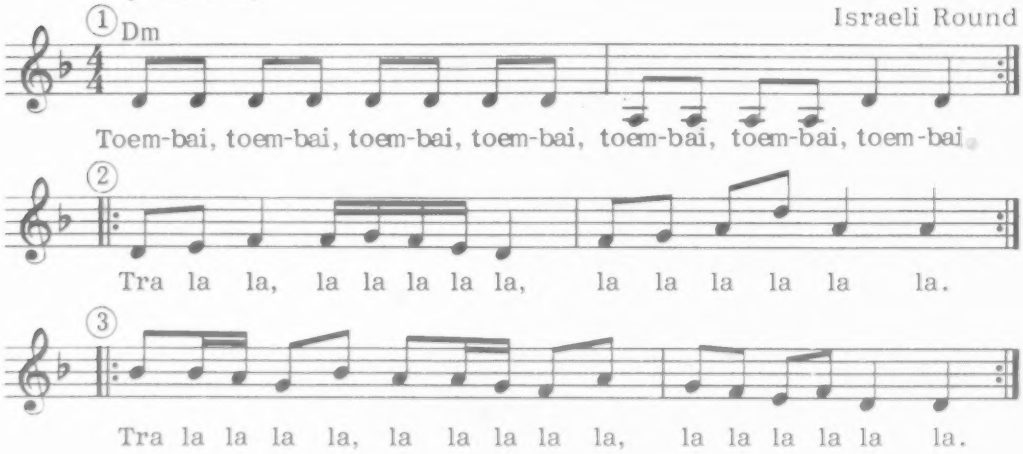
Example 48



Lesson 19

TOEMBAI

Rhythmically

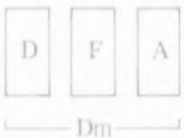
Israeli Round

① Dm
Toem-bai, toem-bai, toem-bai, toem-bai, toem-bai, toem-bai, toem-bai.
②
Tra la la, la la la la la, la la la la la la.
③
Tra la la la la, la la la la la, la la la la la la.

"Toembai," Israeli Round from *101 Rounds for Singing*. Used by permission of World Around Songs, Inc.

After Learning to Sing "Toembai" . . .

1. Add a resonator bell accompaniment as you sing the song again.

Example 49

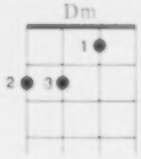


2. Sing "Toembai" as a two-part round, then as a three-part round. Where does the music tell each group to begin singing?

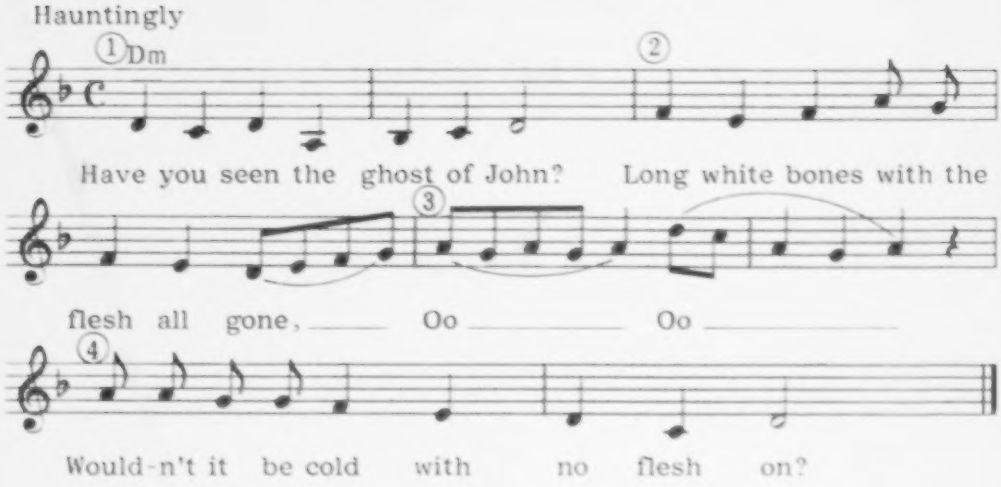
3. Perform "Toembai" as a three-part round. Instead of singing the melody, use your hands to clap or tap the melody.

Group 1 clap cupped-hands
Group 2 clap flat palms of hands
Group 3 tap two fingers on desk

4. Learn to play the Dm chord on ukulele as shown in Example 50.

Example 50

Sing "Toembai" in unison as you strum a Dm chord accompaniment on ukulele.

THE GHOST OF JOHN



After Learning to Sing "The Ghost of John" . . .

5. Accompany "The Ghost of John" with the Dm chord played on resonator bells and ukuleles.

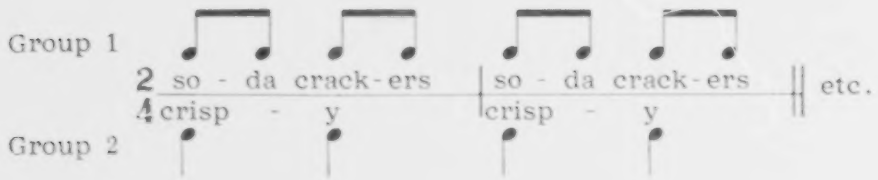
6. Create a "spooky" arrangement for another performance of "The Ghost of John." You might use your voices for a howling wind sound, sticks hit together for clacking bone sounds, scraping sounds, and others. Experiment with different sounds until you agree on an accompaniment to use that produces a "spooky" effect.

7. Perform "The Ghost of John" as a round without accompaniment. Then perform it as a round with bells, ukuleles, and autoharp playing the Dm chord.

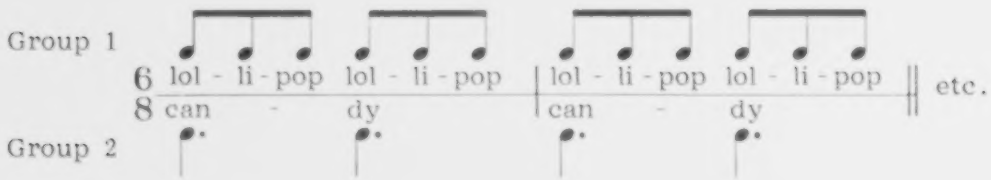
8. Complete Worksheet No. 4.

Lesson 20

1. Look at Example 51. Divide into two groups to perform (speak) the two parts.

Example 51

2. Learn to perform Example 52 in two groups.

Example 52



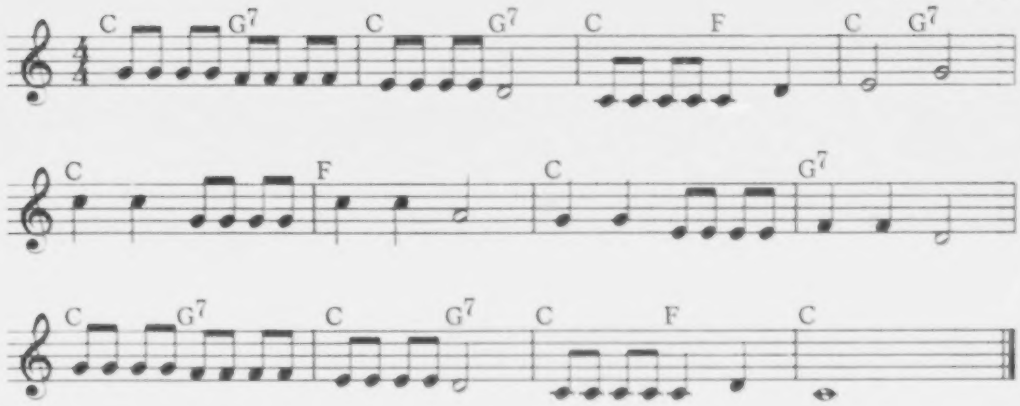
3. How are Example 51 and Example 52 different, other than the words used?

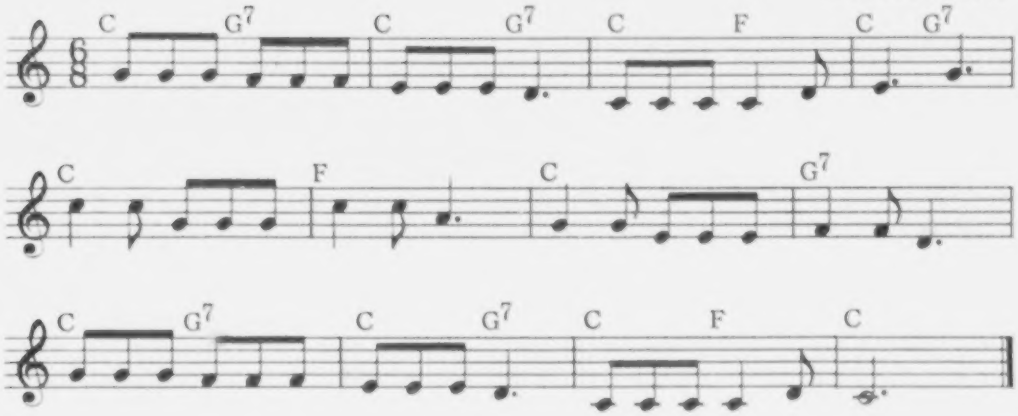
4. As your teacher taps a steady beat on the drum, clap the melodic rhythm of "Jog for Recorder." Then learn to play the piece on recorder.

5. Divide into two groups. One group will play "Jog for Recorder" as the other group performs first Example 51, and then Example 52. Which example do you believe goes with "Jog for Recorder"?

6. As your teacher taps a steady beat on the drum, clap the melodic rhythm of "Jig for Recorder." Then learn to play the piece on recorder.

JOG FOR RECORDER

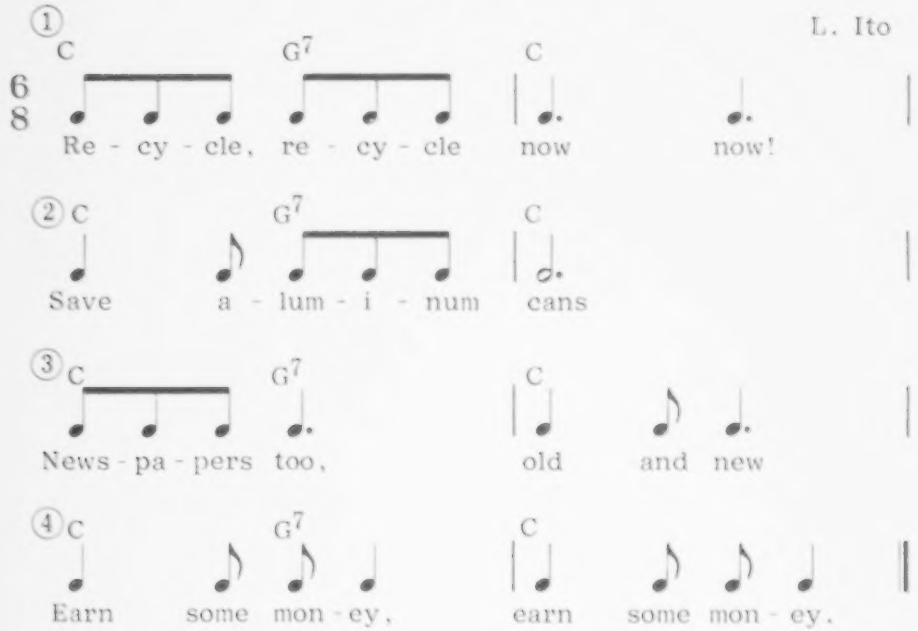
B. Yoshimoto

JIG FOR RECORDER

B. Yoshimoto

7. In two groups, perform "Jig for Recorder" with Example 51, then with Example 52. Which example do you believe goes best with "Jig for Recorder"?

8. Compose a rhythm instrument accompaniment for "Jog for Recorder." Include two different kinds of instruments. Perform the accompaniment with "Jog for Recorder" and evaluate the results.

9. Compose a rhythm instrument accompaniment for "Jig for Recorder." Include two different kinds of instruments. Perform the accompaniment with "Jig for Recorder" and evaluate the results.

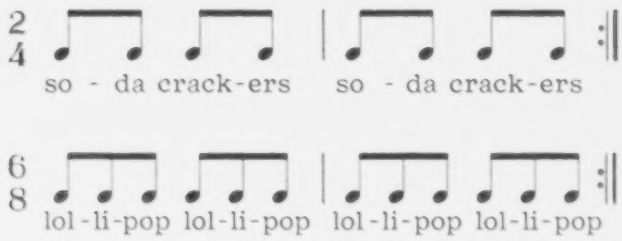
1. Look at the music for "Recycle." This is a speech song. Use a speaking voice rather than a singing voice as you perform it. Snap your fingers to the beat as you perform.



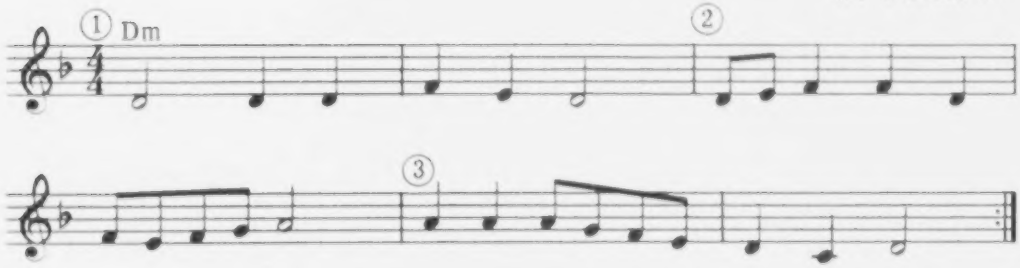
2. Divide into four groups and perform "Recycle" as a round. Look at the numbers in the music to learn where the different groups begin.

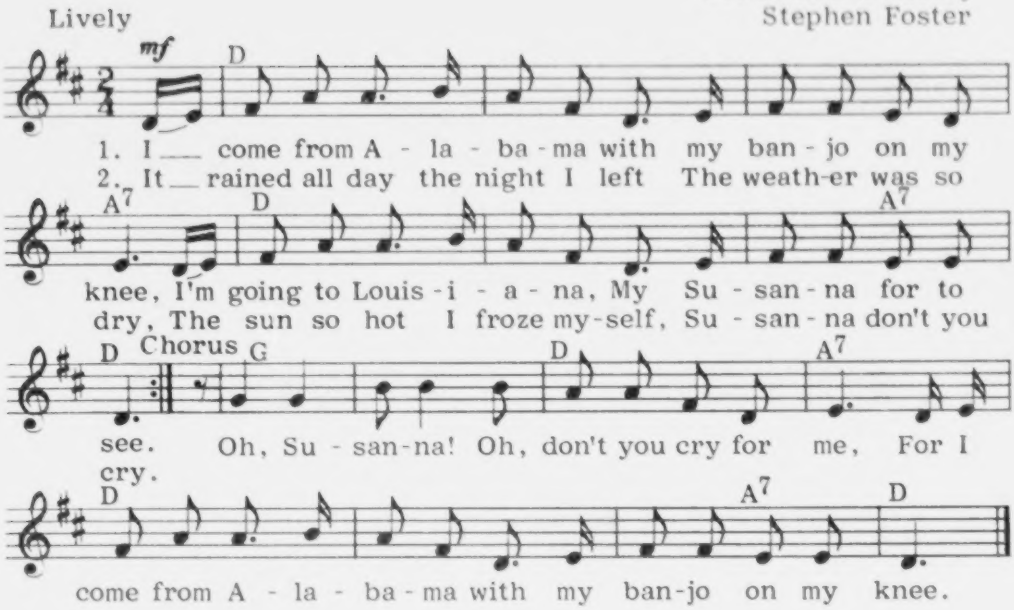
3. Perform "Recycle" very softly several times in unison as your teacher strums the autoharp. Let your ears help you begin singing a melody for the words, rather than speaking.

4. If you learn melodies for each line of music, sing "Recycle" as a four-part round.

5. Perform again the rhythms you learned in Lesson 20. Then decide which rhythm best corresponds with the rhythm of "Recycle."

6. Learn to play "Wednesday Canon" on recorder. When you can play all six measures, form three groups of equal players and perform with separate entrances for the three groups, as shown in the music. When a round is played rather than sung, it is usually called a canon.

WEDNESDAY CANON

W. Thomson

OH, SUSANNA!

Words and Music by
Stephen Foster

Lively
mf
D
1. I come from A - la - ba - ma with my ban - jo on my
2. It rained all day the night I left The weath-er was so
A7
D
A7
knee, I'm going to Louis - i - a - na, My Su - san - na for to
dry, The sun so hot I froze my-self, Su - san - na don't you
D
Chorus
G
D
A7
see. Oh, Su - san-na! Oh, don't you cry for me, For I
cry.
D
A7
D
come from A - la - ba - ma with my ban-jo on my knee.

3. I had a dream the other night,
When everything was still.
I thought I saw Susanna
A-coming down the hill.

4. The buckwheat cake was in her mouth,
The tear was in her eye,
Says I, "I'm coming from the South."
Susanna, don't you cry.

After Learning to Sing "Oh, Susanna!" . . .

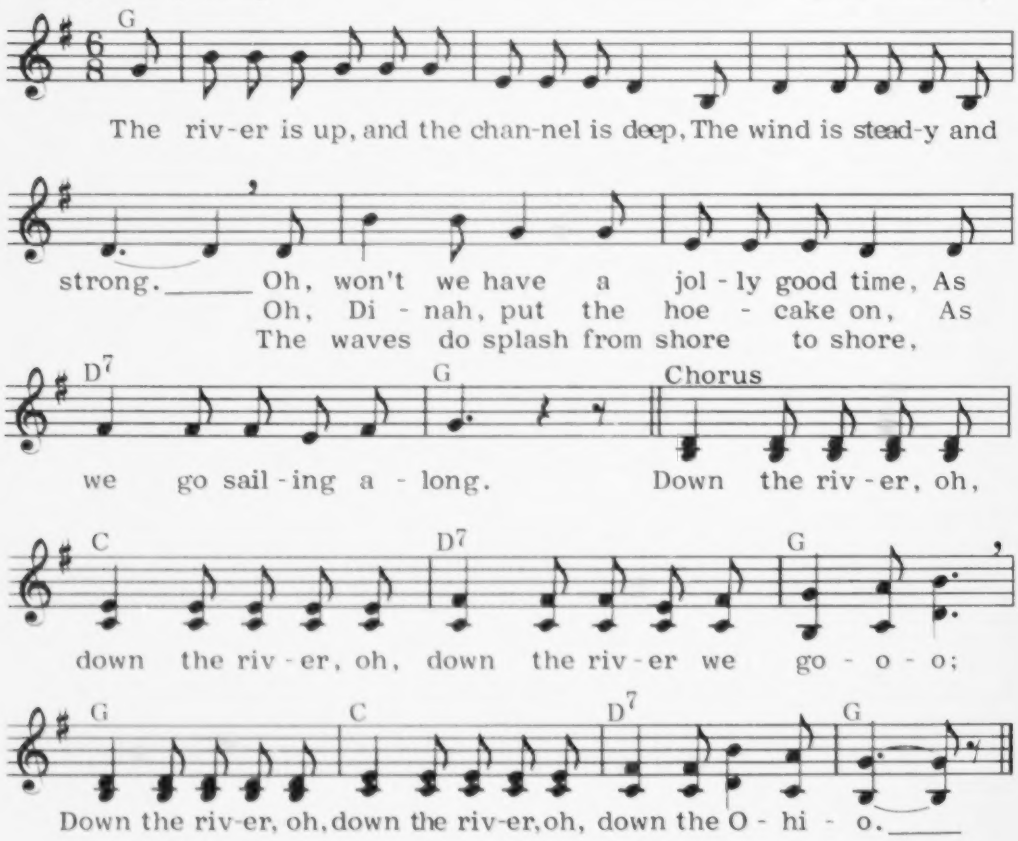
1. Sing "Oh, Susanna!" again and add the clap and stomp sounds in Example 53 as an accompaniment. Notice that the accompaniment begins slightly after the singing begins.

Example 53

2. Does Example 53 include beat divisions by twos, or threes? Is "Oh, Susanna!" an example of simple or compound meter?

DOWN THE RIVER

Play Party Song — River Chantey


G
The riv-er is up, and the chan-nel is deep, The wind is stead-y and
strong. Oh, won't we have a jol-ly good time, As
Oh, Di-nah, put the hoe-cake on, As
The waves do splash from shore to shore,
D7
G
Chorus
we go sail-ing a-long. Down the riv-er, oh,
C
D7
G
down the riv-er, oh, down the riv-er we go-o-o;
G
C
D7
G
Down the riv-er, oh, down the riv-er, oh, down the O-hi-o.

After Learning to Sing "Down the River" . . .

3. Sing "Down the River" and add the clap and stomp (tap) sounds in Example 54 to accompany your singing.

Example 54

4. Does Example 54 include beat divisions by twos, or threes? Is "Down the River" an example of simple or compound meter?

5. Complete the items in Worksheet No. 5.

Lesson 23

1. Listen to "The Wild Horseman" and snap your fingers to the beat.

2. Listen again while snapping, and say silently to yourself "soda crackers" to the beat. Then say "lollipop" to the beat to discover if the beat divisions are by twos or threes.

3. Listen to "The Happy Farmer" and snap your fingers to the beat.

4. Listen again while snapping, and say silently to yourself "soda crackers" to the beat. Then say "lollipop" to the beat to discover if the beat divisions are by twos or threes.

5. Listen to "Entrance of the Little Fauns" and snap your fingers to the beat.

6. Listen again while snapping, and say silently to yourself "soda crackers," then "lollipop" to discover if the beat divisions are by twos or threes.

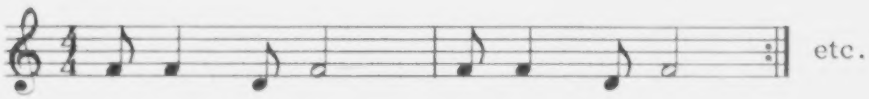
Lesson 24

After Learning to Sing "Rock Island Line" . . .

1. In two groups, sing the melody and harmony together.

2. Learn to play Example 55 on recorder.

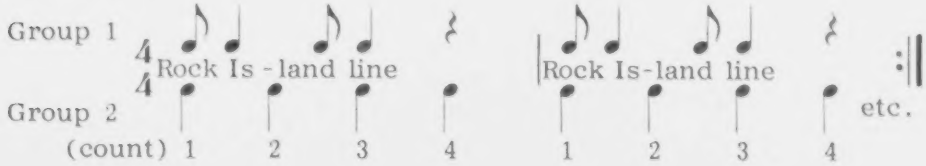
Example 55



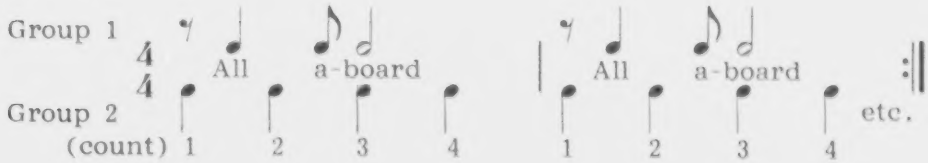
Divide into three groups. Perform the melody and harmony of "Rock Island Line," and Example 55 as a repeated pattern, or "ostinato."

3. In two groups, perform Example 56 and then Example 57 using the spoken voice (whispering also can be effective).

Example 56



Example 57

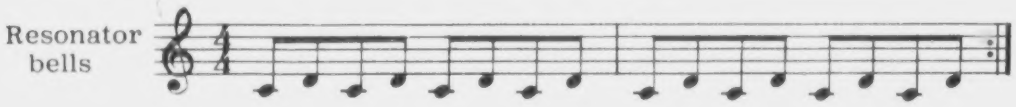


4. Do Examples 56 and 57 contain syncopation? If your answer is "yes" identify where syncopation occurs and tell why you believe it is syncopation.

5. Learn to play the melody and harmony of "Rock Island Line" on recorder. Then perform the melody, harmony, and Example 55 in three groups.

6. Learn to play Examples 58 and 59 on resonator bells and sandpaper blocks.

Example 58



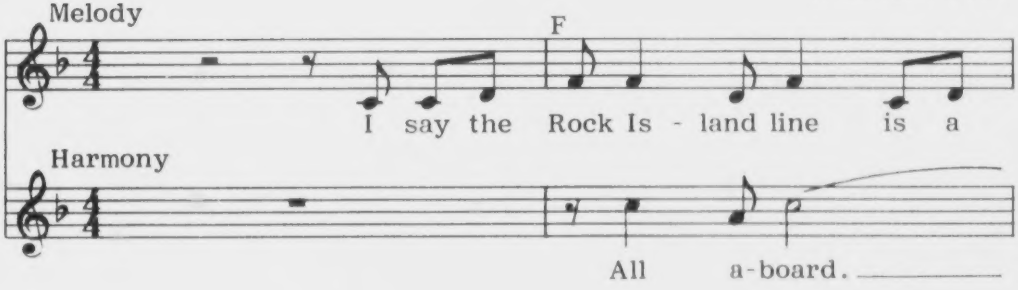
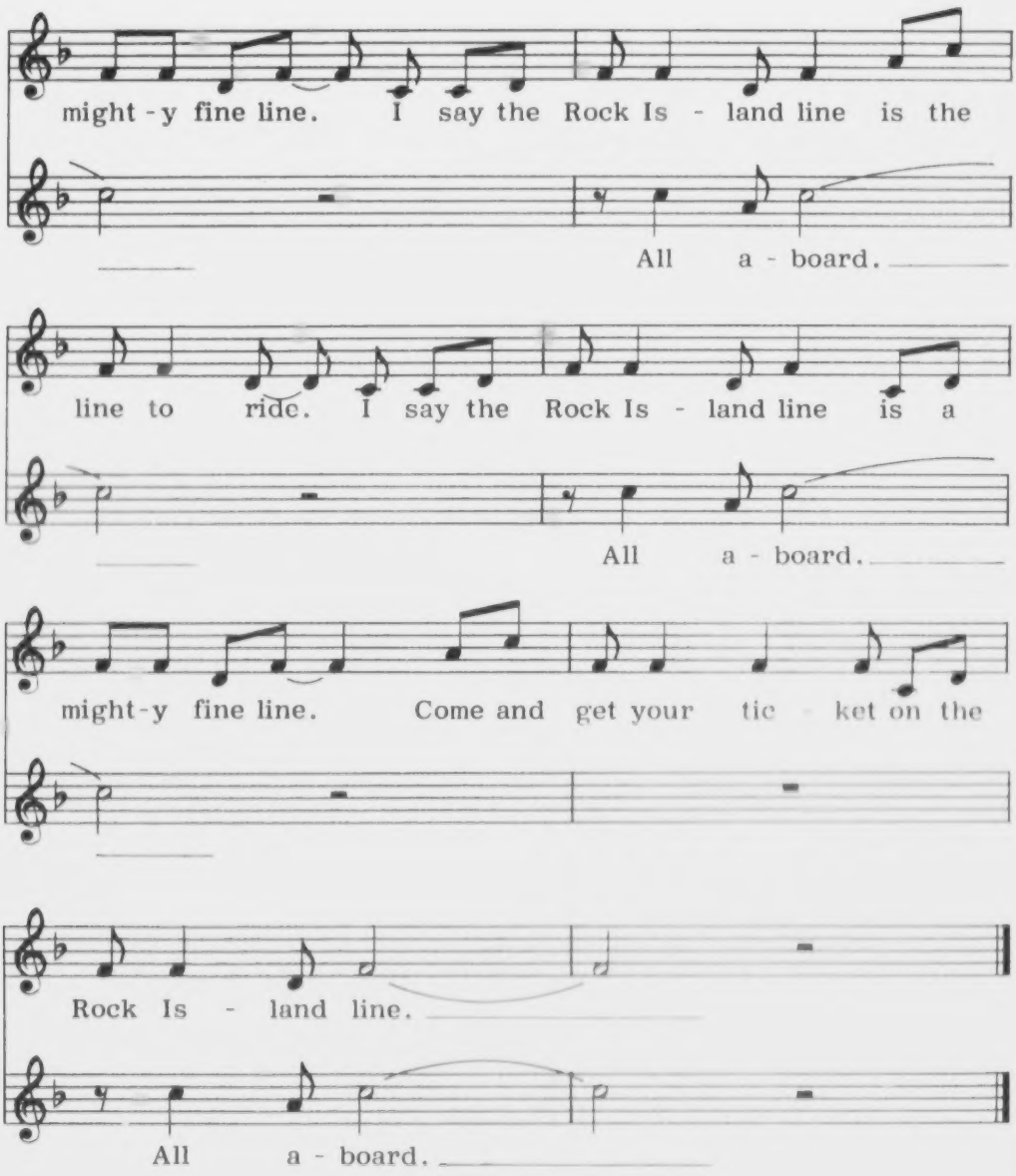
Example 59

Add these ostinatos to another performance of "Rock Island Line."

7. Plan a performance of "Rock Island Line" including the many parts you have learned, and others you think should be added. Should all ostinatos be used at the same time, or at different times? Tape record your performance and evaluate it.

ROCK ISLAND LINE

American Folk

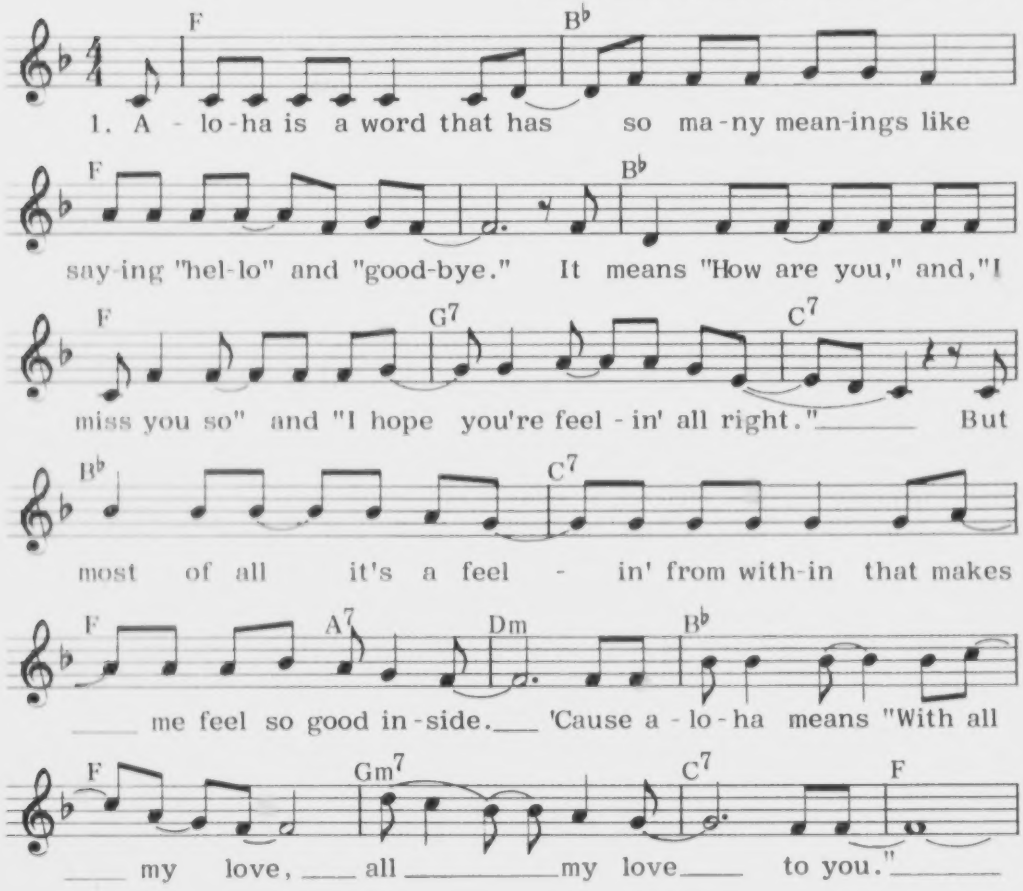
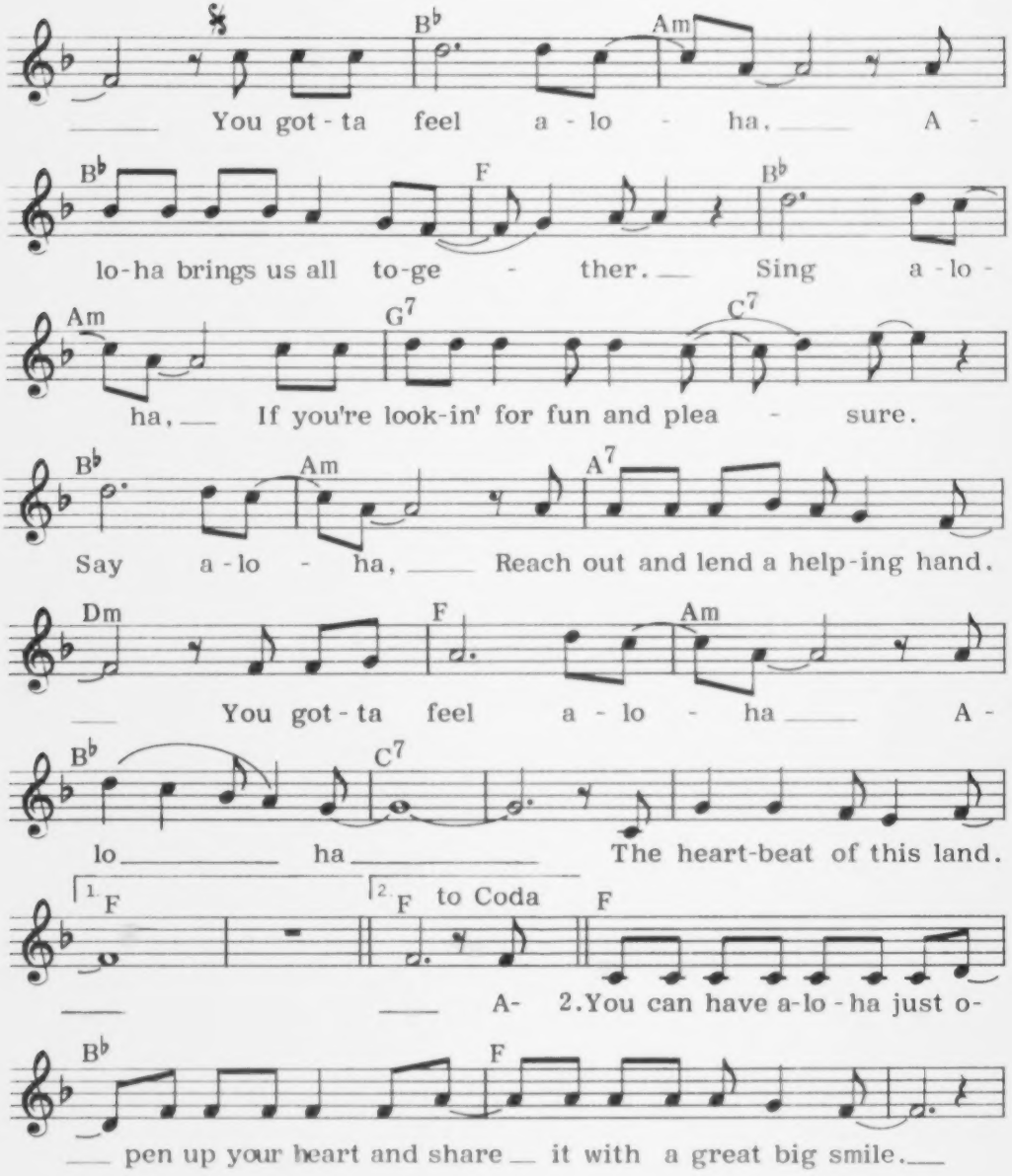
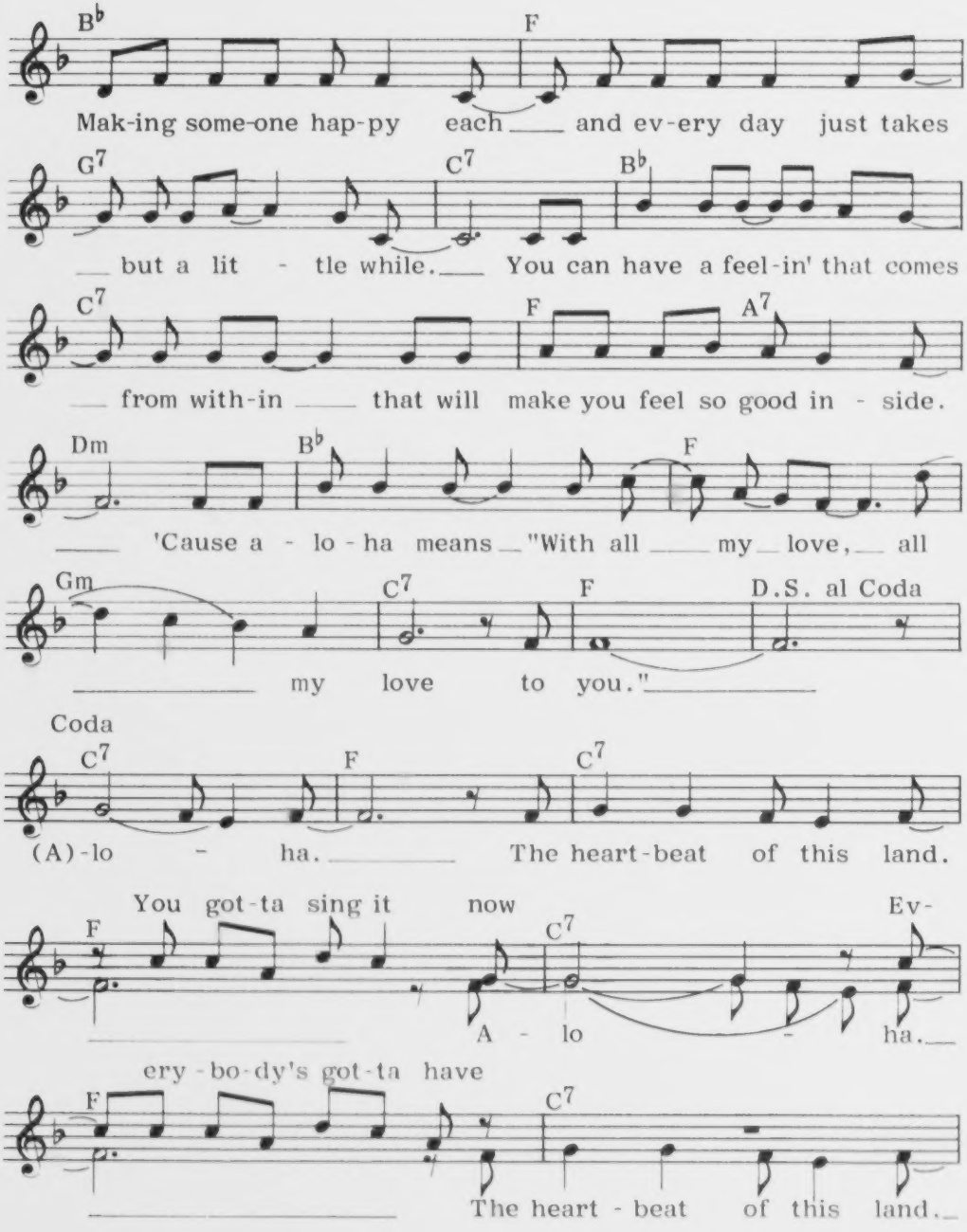
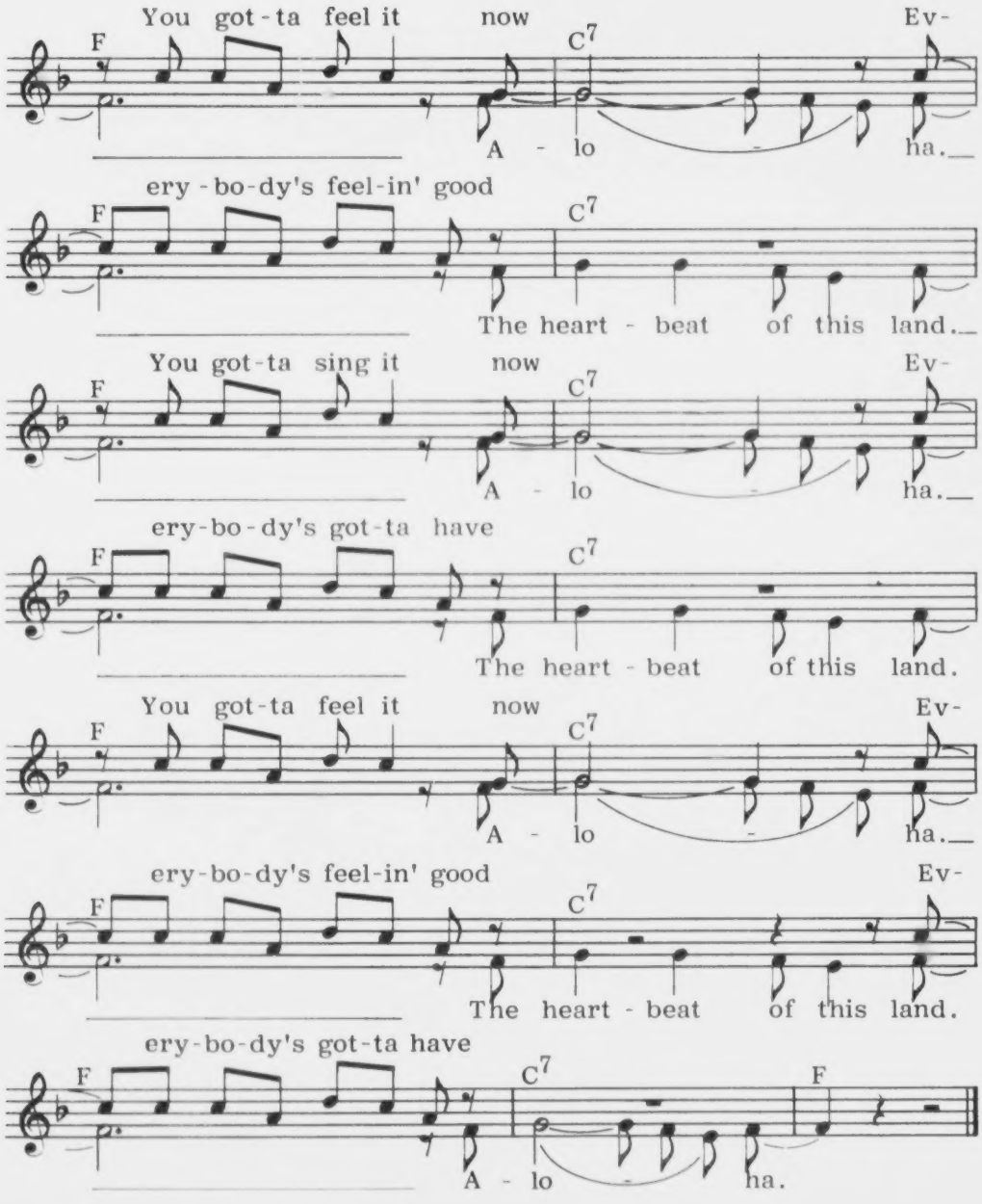


might - y fine line. I say the Rock Is - land line is the
All a - board.
line to ride. I say the Rock Is - land line is a
All a - board.
might - y fine line. Come and get your tic - ket on the
Rock Is - land line.
All a - board.

110

1. Listen to the recording of "You Gotta Feel Aloha" and follow the music.

YOU GOTTA FEEL ALOHA

Words and Music by Alan H. Naluai

B♭
Am
You got - ta feel a - lo - ha, A -
B♭
F
B♭
lo-ha brings us all to-ge - ther. Sing a - lo -
Am
G7
C7
ha, If you're look-in' for fun and plea - sure.
B♭
Am
A7
Say a - lo - ha, Reach out and lend a help-ing hand.
Dm
F
Am
You got - ta feel a - lo - ha A -
B♭
C7
lo ha The heart-beat of this land.
1 F
2 F to Coda
F
A- 2.You can have a-lo - ha just o-
B♭
F
pen up your heart and share it with a great big smile.

B♭
F
Mak-ing some-one hap-py each and ev-ery day just takes
G7
C7
B♭
but a lit - tle while. You can have a feel-in' that comes
C7
F
A7
from with-in that will make you feel so good in - side.
Dm
B♭
F
'Cause a - lo - ha means "With all my love, all
Gm
C7
F
D.S. al Coda
my love to you."
Coda
C7
F
C7
(A)-lo - ha. The heart-beat of this land.
You got-ta sing it now Ev-
F
C7
A - lo - ha.
ery - bo-dy's got-ta have
F
C7
The heart - beat of this land.

You got-ta feel it now Ev-
F C7
A - lo ha.
ery - bo-dy's feel-in' good
F C7
The heart - beat of this land.
You got-ta sing it now Ev-
F C7
A - lo ha.
ery-bo-dy's got-ta have
F C7
The heart - beat of this land.
You got-ta feel it now Ev-
F C7
A - lo ha.
ery-bo-dy's feel-in' good Ev-
F C7
The heart - beat of this land.
ery-bo-dy's got-ta have
F C7 F
A - lo ha.

"You Gotta Feel Aloha" by Alan H. Naluai. Used by permission.

2. Does this song include syncopation?

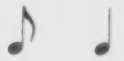
3. Pat your thighs to a steady beat as you say each of the word patterns in Example 60, first without syncopation, then with syncopation.

Example 60

WITHOUT SYNCOPATION

that has
hel - lo
good - bye
how are
miss you
I hope
all right
but most
of all
that makes
good in
with all

WITH SYNCOPATION



that has
hel - lo
good - bye
how are
miss you
I hope
all right
but most
of all
that makes
good in
with all

4. Learn to sing "You Gotta Feel Aloha." Sing the syncopated rhythms accurately.

5. Complete Worksheet No. 6.

MAORI HAKA AND ACTION SONG

1. **BACKGROUND.** The Maori people are natives of New Zealand. "Haka" is a Maori word that means dance, or song. The well-known haka "Taparahi" is a shouted dance. The performer stands in one place, keeps time by stamping the right foot, and gestures with hands, face, arms, and body. The dancer shouts a chant in "rough" speech-song voice. Fierce facial expressions, distorted mouth positions, showing the tongue and rolling the eyes, are appropriate in a performance. Women participated in these dances long ago, but today they join only in taparahis intended for them. "Taparahi" should be performed only by males.

"Ka Māte" is part of a much longer chant believed to have originated by the Maori Chief Te Rauparaha over one-hundred years ago. Seeking refuge from his enemies, he was hidden by another chief in a sweet potato pit. The hiding place was covered by a mat, and the chief made his wife sit on the mat. It is said that Chief Te Rauparaha performed this chant when he finally left his hiding place. The chant explains that instead of death (mate), life (ora) is his because the hairy man (tangata puhuruhuru) brought the sunshine (ra) and saved him. When he came up to the top of the pit (kaupane), the sun was shining (whiti te ra).

2. Learn to pronounce and speak the words of the song "Ka Māte" in rhythm.

3. Learn to sing "Ka Māte." Add ukulele to a later performance.

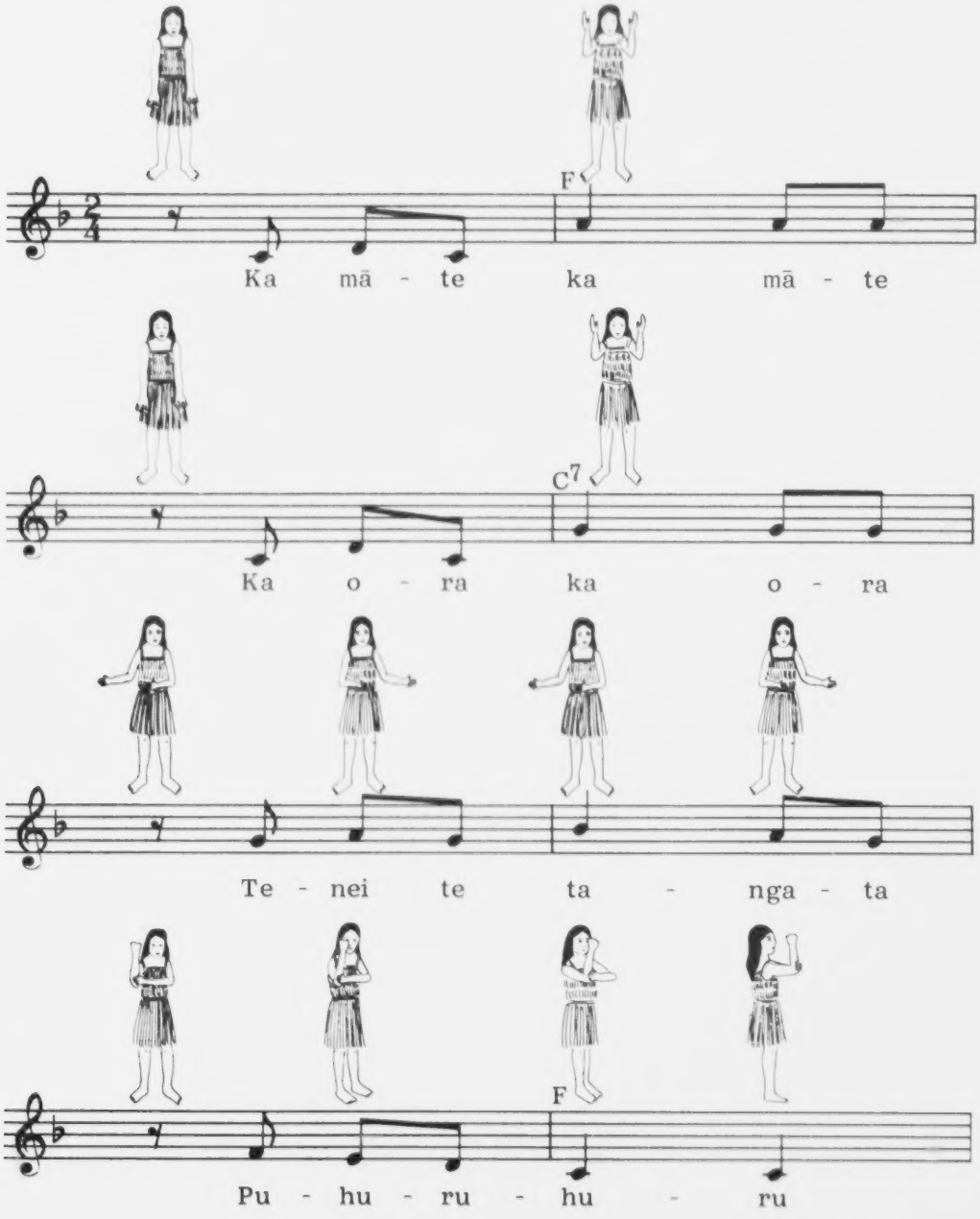
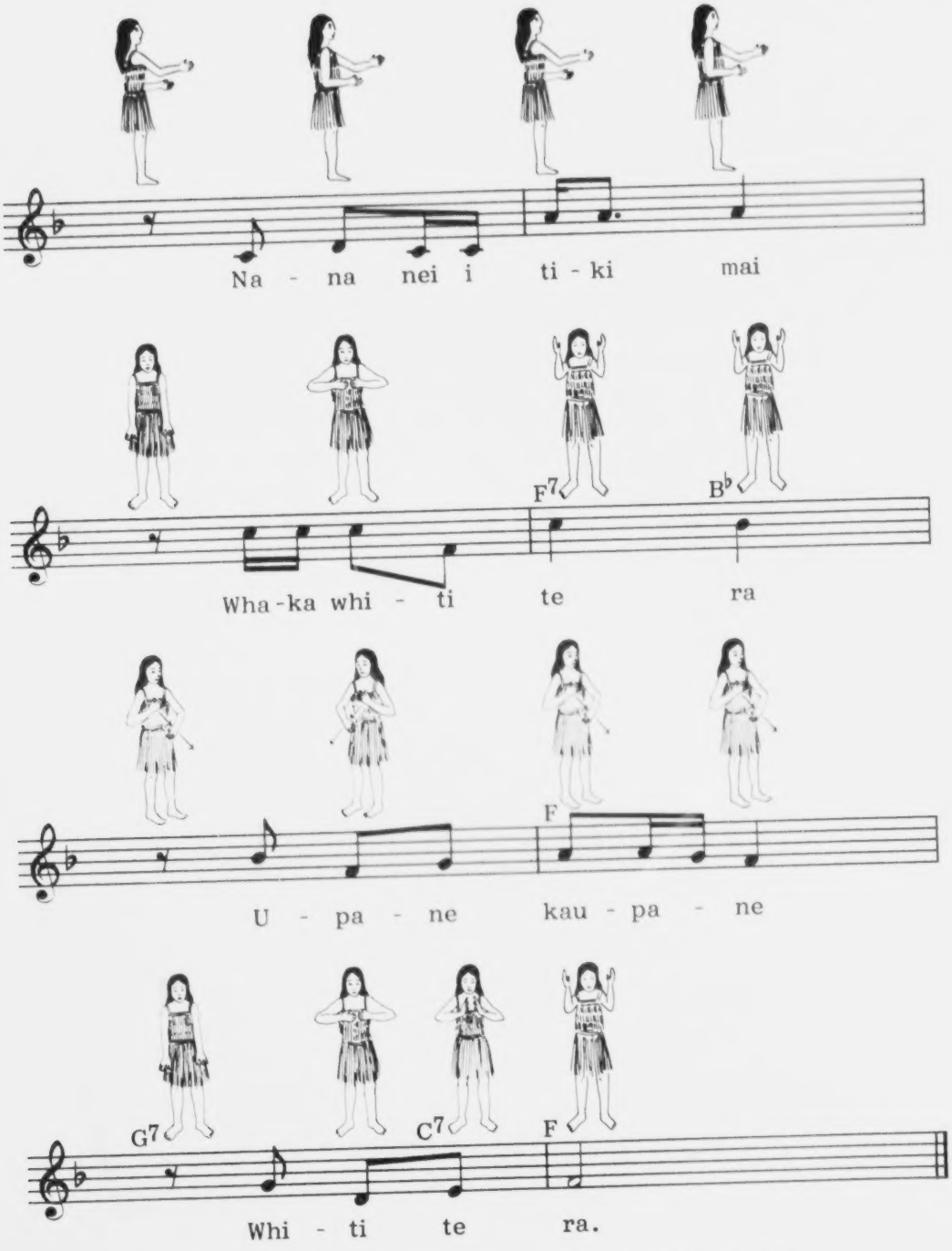
4. The girls will learn the dance movements pictured in the music of "Ka Māte." Boys sing as the girls practice their movements.

5. The boys will learn the dance movements for "Haka Taparahi."

6. Plan a performance that includes "Haka" and the "Ka Māte" action song.

7. Look at the music for "Haka" and "Ka Māte" and decide if they have the same meter.

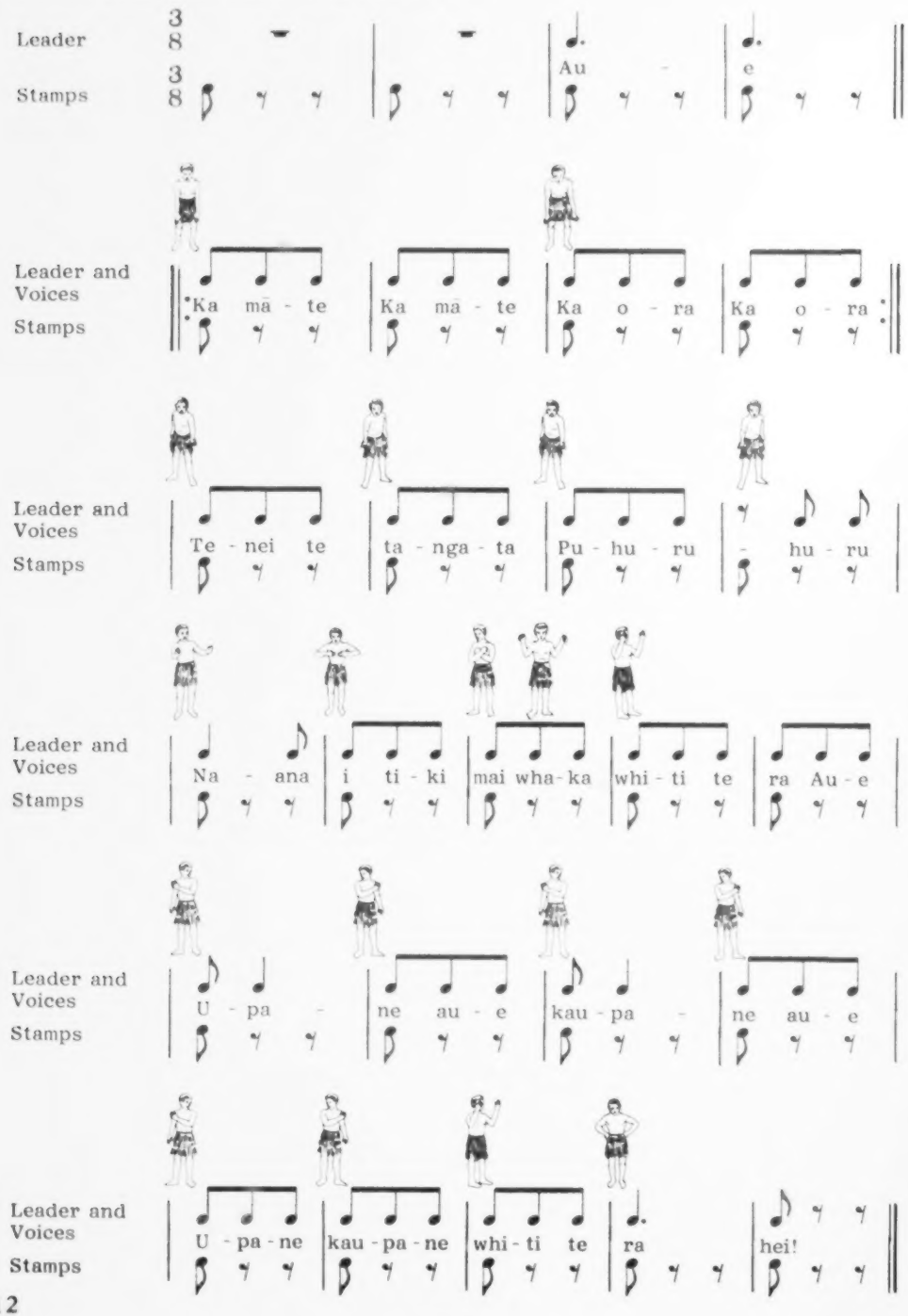
KA MĀTE

(Action Song Version)



"Ka Māte" (Action Song Version). Used by permission of Criterion Music Corporation.

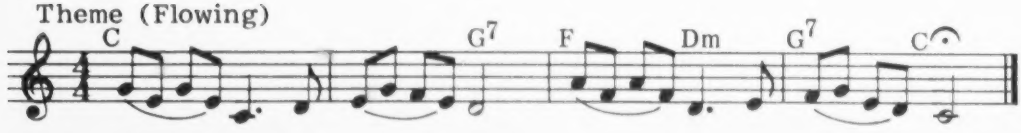
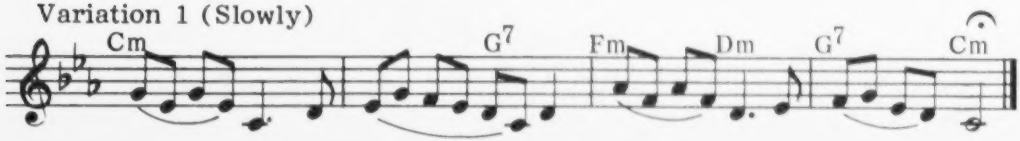
HAKA

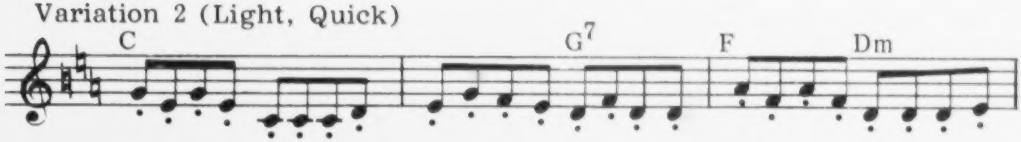
Leader (spoken): "Kia Rite; Waewae Takahia"

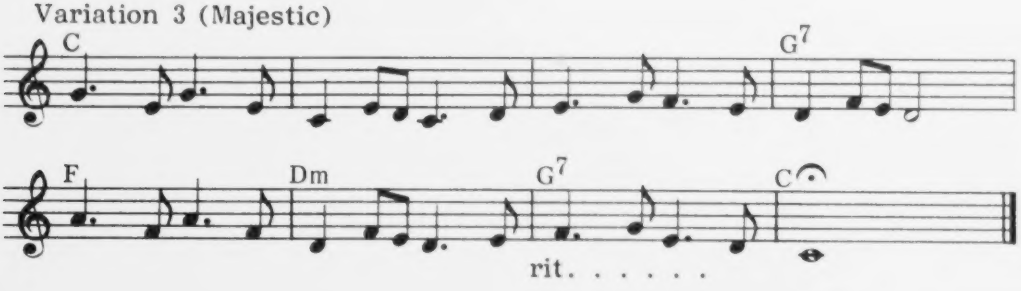


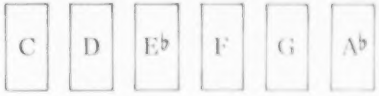
1. Learn to play on recorder the Theme of "Theme and Variations." Produce a smooth, legato sound by carefully controlling the flow of air.

THEME AND VARIATIONS

Theme (Flowing)

Variation 1 (Slowly)

Variation 2 (Light, Quick)

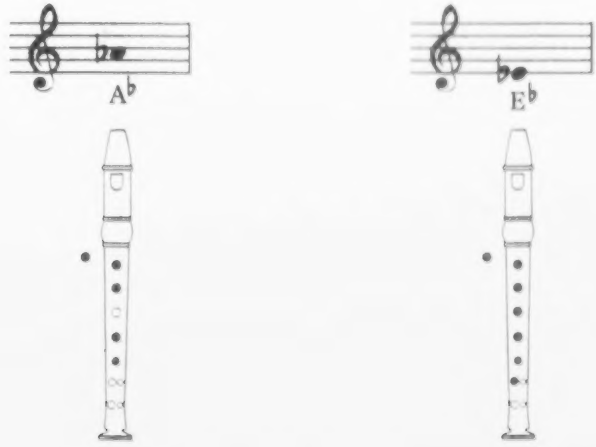


Variation 3 (Majestic)

2. Use the following resonator bells to play Variation 1.

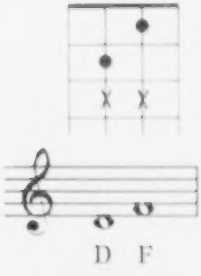


Notice that Variation 1 is the same as the Theme, except for the pitches E♭ and A♭. As you take turns playing Variation 1, all others should sing along on "loo." Recorder fingerings for E♭ and A♭ are given in Example 61 should your teacher decide to include recorders playing Variation 1.

Example 61



3. Learn to pick Variation 2 on ukulele. All of the notes can be played with open strings except D and F, as shown in Example 62.

Example 62

4. Learn to play Variation 3 on recorder. Notice the word "Majestic." This suggests a bold style of playing that is not too fast. Also notice the *rit.* (*ritardando*) near the end, which tells you to gradually slow down.

5. Organize groups of players to perform "Theme and Variations."

6. Why do you think this selection is called "theme and variations"?

   a. Does Variation 1 sound like the Theme? If so, in what ways?

   b. Is Variation 2 like the Theme? How is it alike or different?

   c. How is Variation 3 the same or different from the Theme?

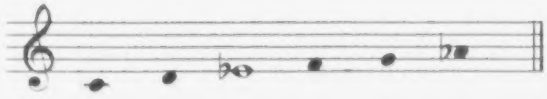
   d. Does the Theme and all three Variations include a "fermata"?

   e. Were different timbres used for the Theme and each of the Variations? If your answer is yes, identify them.

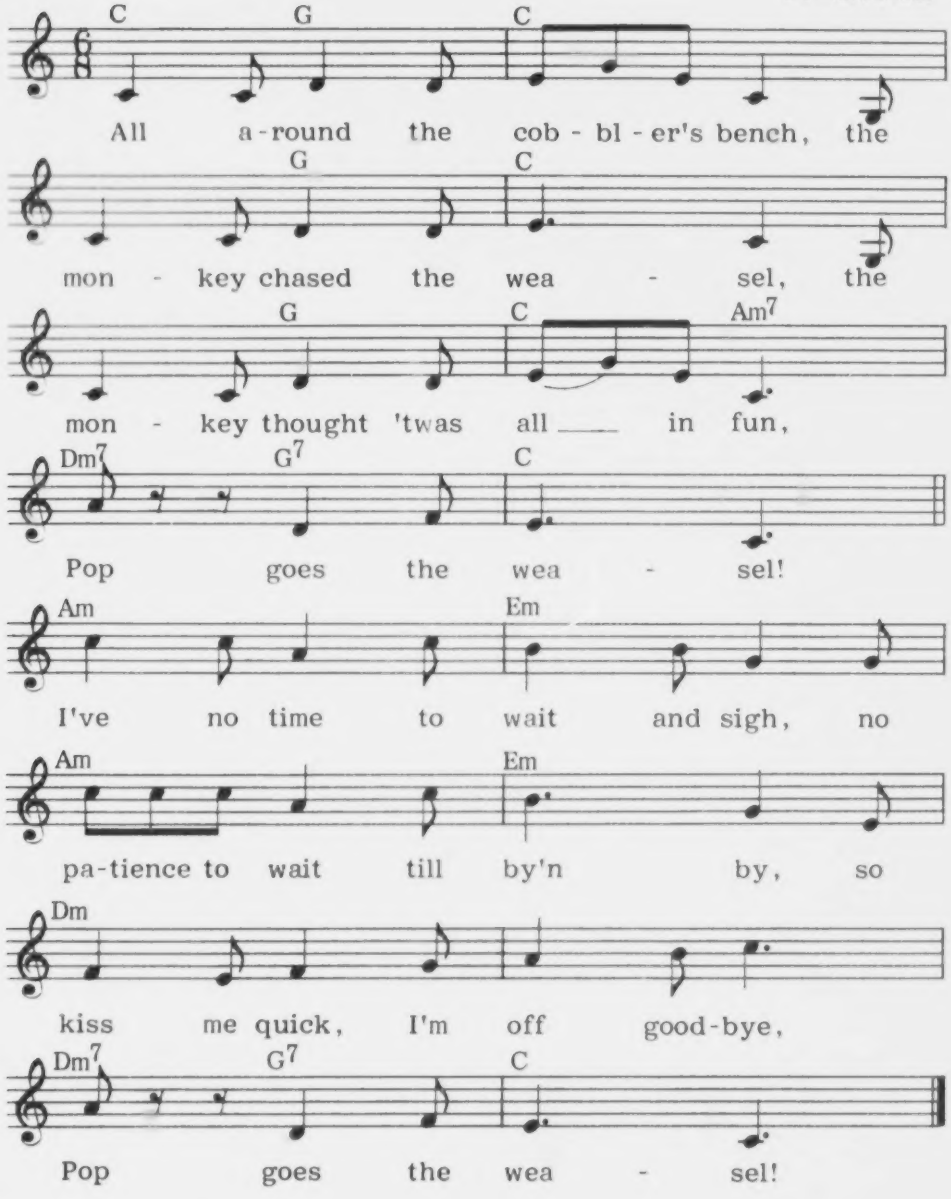
   f. Explain what you believe is the meaning of the name "theme and variations."

7. Compose an eight-measure melody for recorder. Use the pitches given in Example 63. Your composition should begin and end on the tonic pitch $E^{\flat}$, be in a $\frac{3}{4}$ meter, and contain two four-measure phrases.

Example 63



POP GOES THE WEASEL

Traditional

C G C
All a-round the cob - bl - er's bench, the
G C
mon - key chased the wea - sel, the
G C Am7
mon - key thought 'twas all ___ in fun,
Dm7 G7 C
Pop goes the wea - sel!
Am Em
I've no time to wait and sigh, no
Am Em
pa-tience to wait till by'n by, so
Dm
kiss me quick, I'm off good-bye,
Dm7 G7 C
Pop goes the wea - sel!

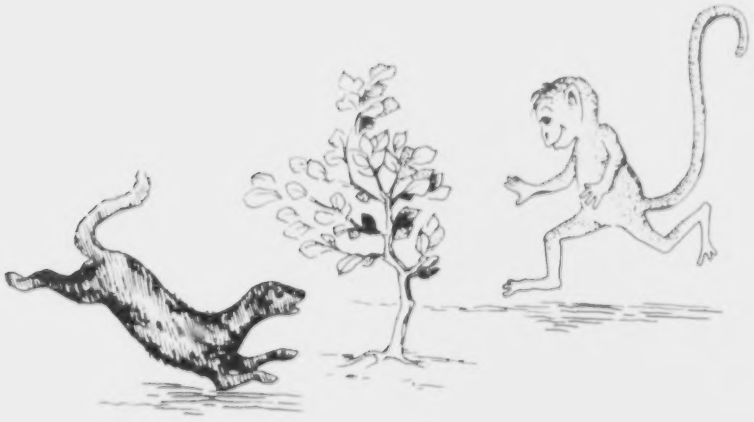
After Learning to Sing "Pop Goes the Weasel" . . .

1. Select six different sound sources. Sing the song three times and use the sounds for the song's "pops." Decide on an order for the "pop" sounds.

2. Listen closely. Sing the theme "Pop Goes the Weasel" silently to yourself each time you hear it in the recording.

3. Listen again to the recording as you look at the pictures in Worksheet No. 7. Decide on the order you believe the pictures should be arranged to correspond with what you hear in the music. Notice that one picture represents the theme, the other pictures represent variations on the theme.

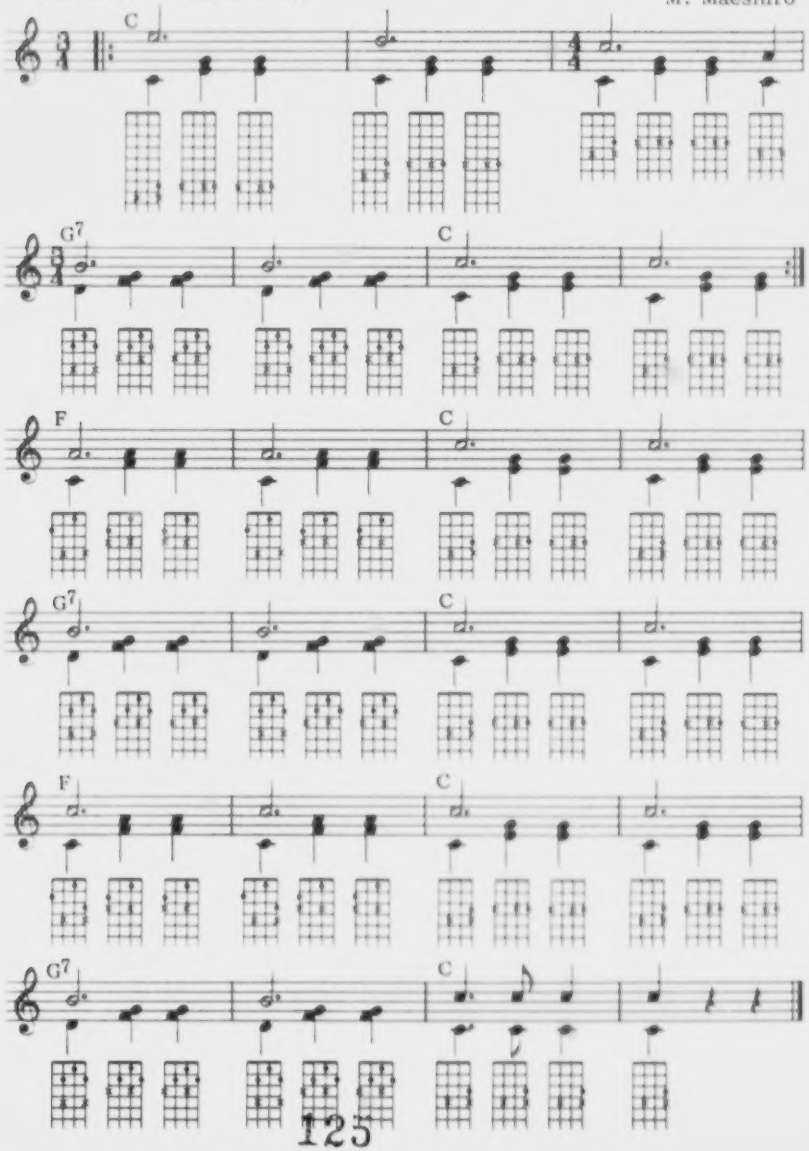
4. Explain "theme and variations."

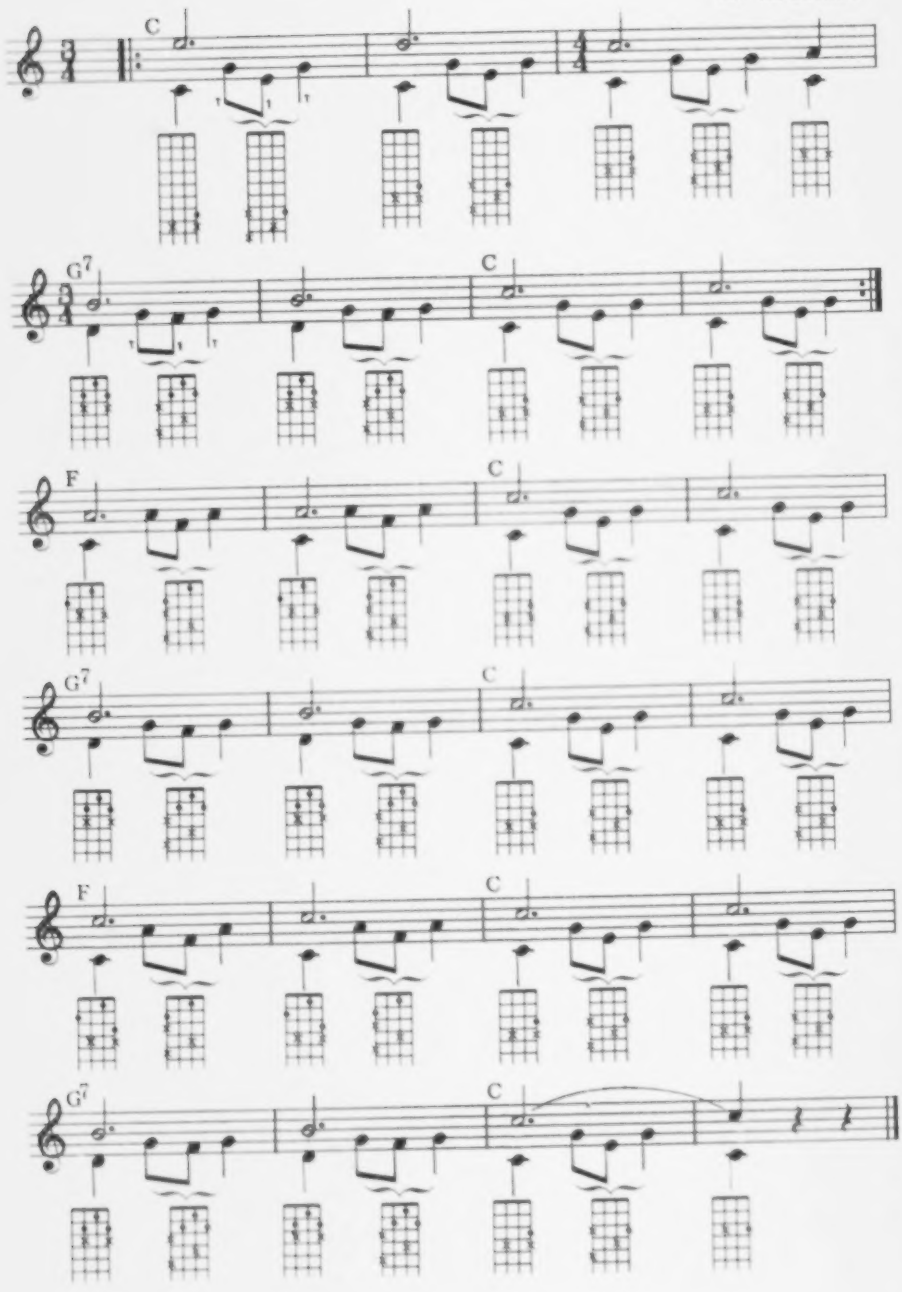


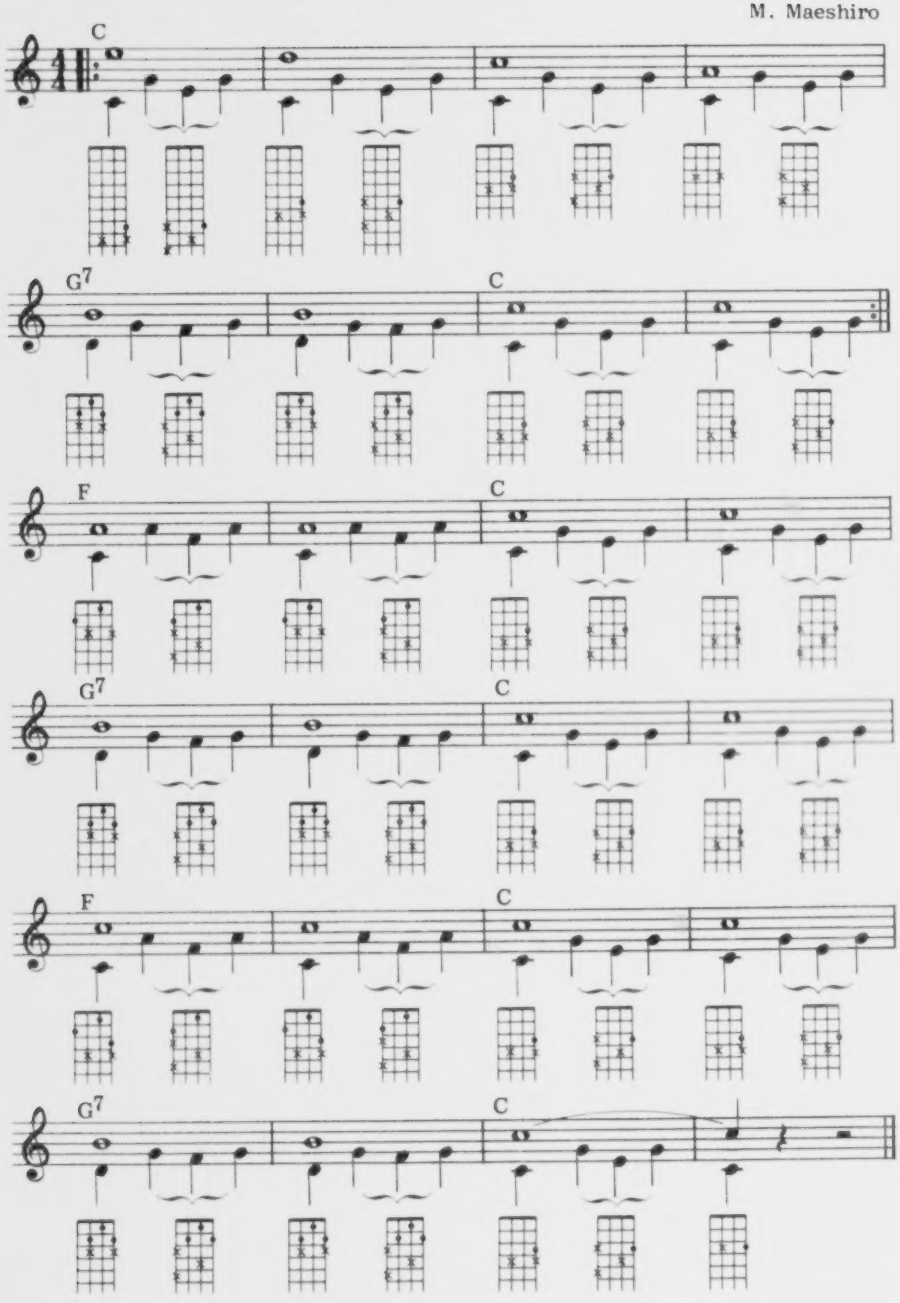
1. Learn to play the melody of "Waltz I" on resonator bells. Notice that the waltz is in $\frac{3}{4}$ meter.

WALTZ I

× = pick string • = finger string

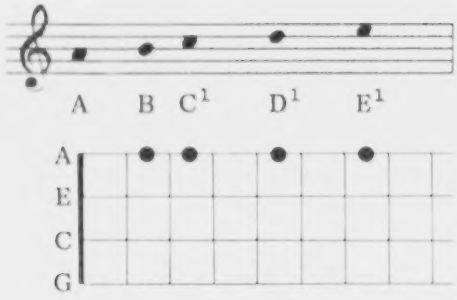
M. Maeshiro

WALTZ II

M. Maeshiro

FOX TROT

M. Maeshiro

"Waltz I," "Waltz II," and "Fox Trot" by Melvin Maeshiro. Used by permission.

2. Practice picking the notes in Example 64. Then learn to pick the melody of "Waltz I."

Example 64



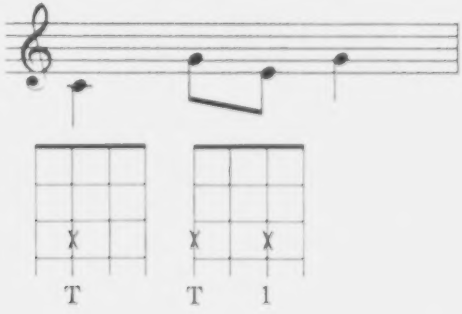
3. Learn to pick the melody and accompaniment at the same time. Notice that the ● sign means to press the string to the fingerboard, the X sign means to pick (or pluck) the string. What two strings are plucked on the first beat of each measure? What strings are plucked on the other beats?

4. Divide into two groups. One group will pick the melody and accompaniment while the other group strums a background of chords.

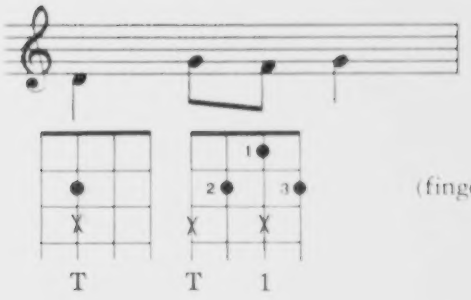
5. Look at "Waltz II." How is the accompaniment different from "Waltz I"? Practice the accompaniment patterns in Example 65. Notice the T ("thumb") and 1 ("first finger") signs.

Example 65

A.

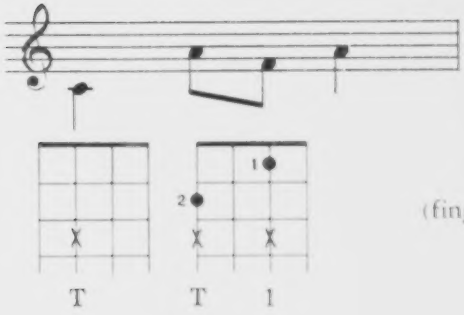


B.



(finger the G7 chord)

C.



(finger the F chord)

6. Learn to pick the melody and accompaniment of "Waltz II." If you can, sing along with the melody using "la."

7. In two groups, pick the melody and accompaniment and strum the chords.

8. Divide into two groups to perform "Waltz I" and "Waltz II" together.

9. Learn to pick the melody and accompaniment of "Fox Trot."

10. Describe your performances by answering the following questions.

    a. What was the texture when you picked only the melody of "Waltz I"?

    b. What was the texture when you picked the melody and accompaniment of "Waltz II"?

    c. Which should be heard in the foreground, melody or accompaniment?

1. Follow the notation for "Munching Right" as you listen to the recording. After listening, answer the following questions.

   a. What kinds of timbres do you hear in the performance?

   b. When do the two groups of instruments play?

   c. How many groups perform "Munching Right"?

   d. What is the order in which the different parts of "Munching Right" are heard?

2. Learn to play the different rhythm patterns for instruments.

3. Learn to perform the voice parts for "Munching Right."

4. Organize four groups to perform "Munching Right."

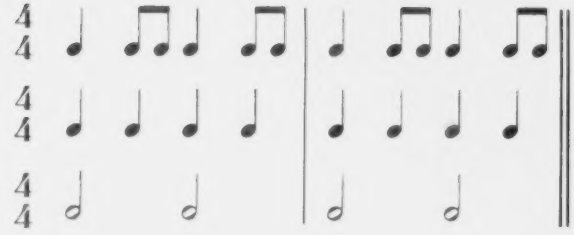
Instruments:	Group 1
	Group 2
Voices:	Section A
	Section B

5. Was an ostinato included in your performance of "Munching Right"? Were there examples of homophony and polyphony in "Munching Right"?

MUNCHING RIGHT

D. McCoy and
C. Nishita

Introduction

Group 1	Group 2
Jingle Clogs	Maracas
Tambourines	Sticks
Triangles	Guiro

Voices and Group 1

Ⓐ

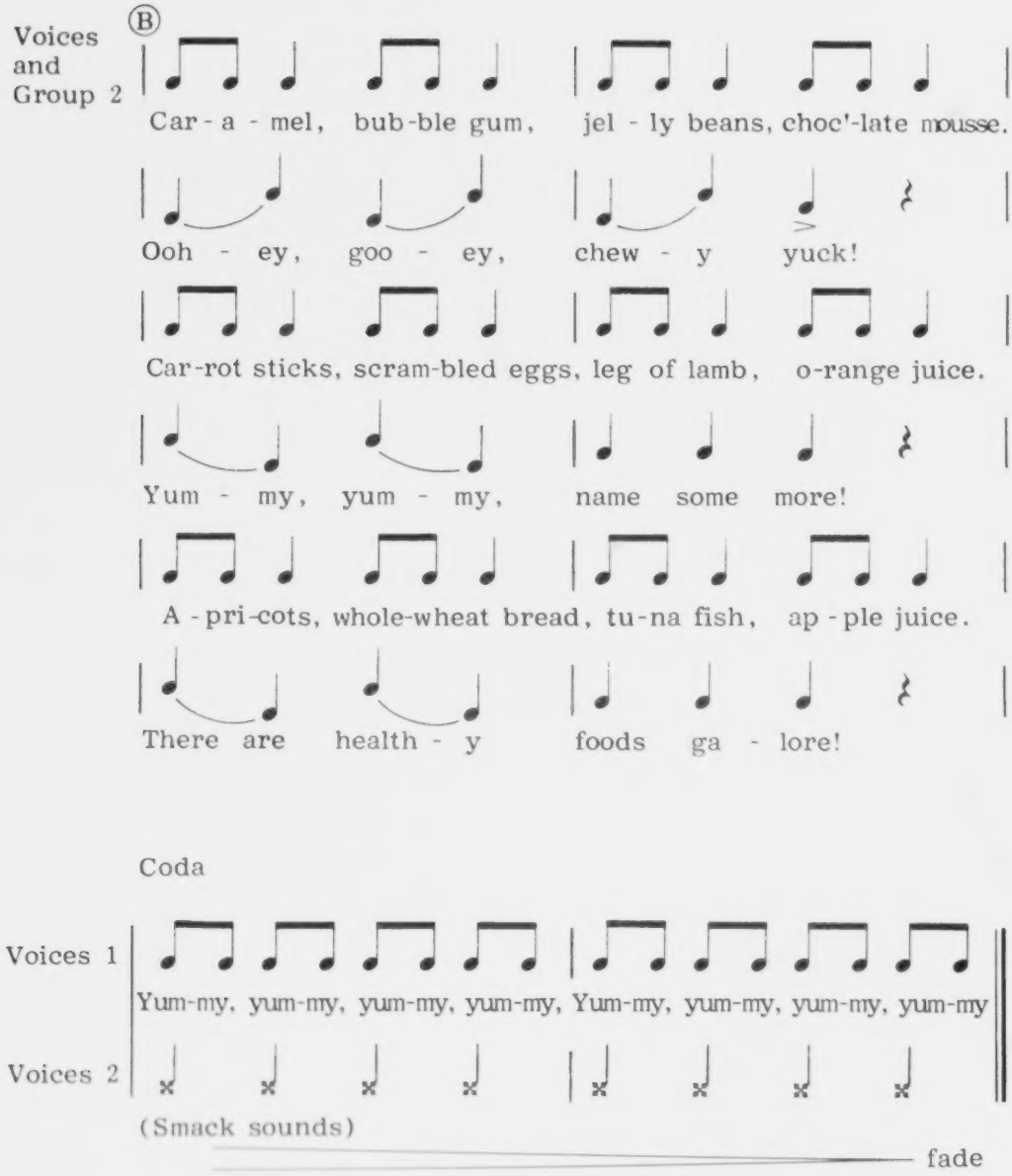
Man-y kinds of foods are eat-en ev'-ry day,

Junk foods, health-y foods, and in be-tween foods.

Junk foods have cal-o-ries and nu-tri-ents are low,

Health-y foods are bet-ter since they help you grow and grow.

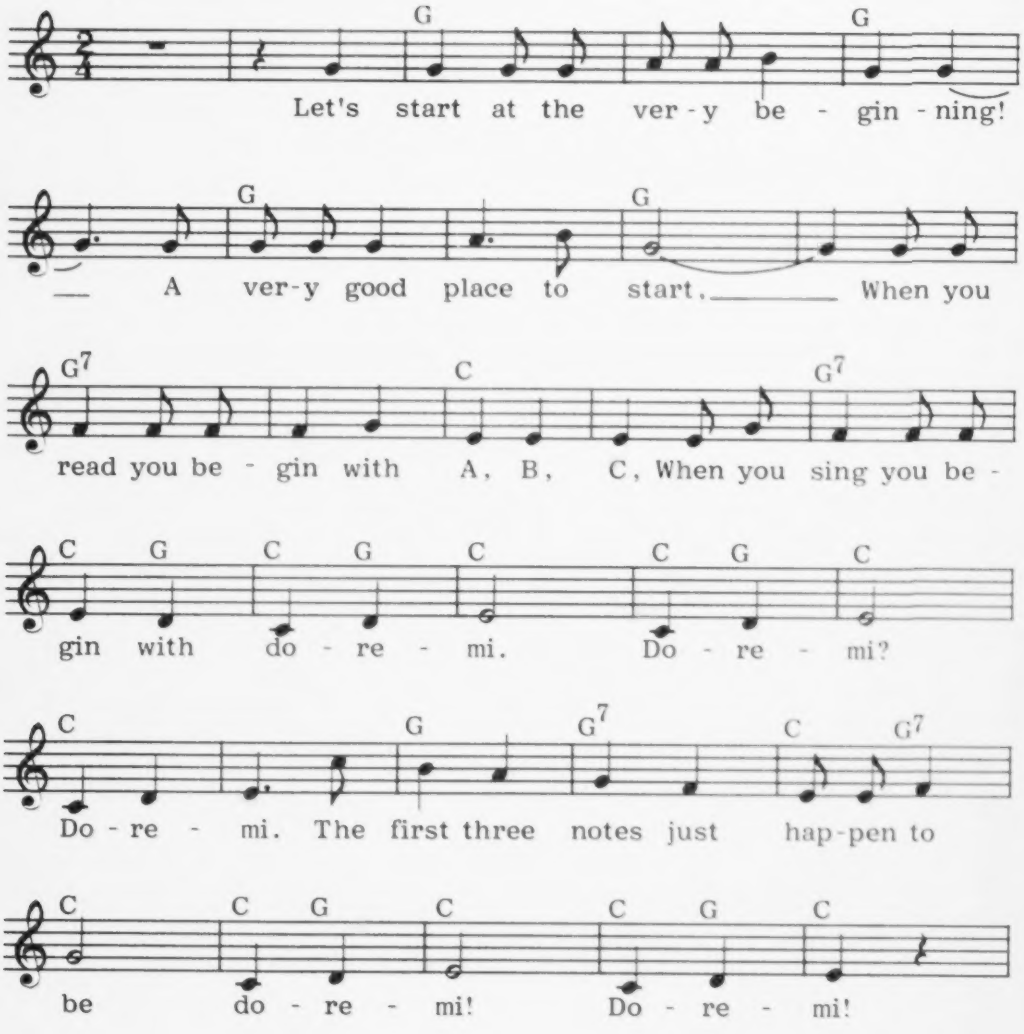
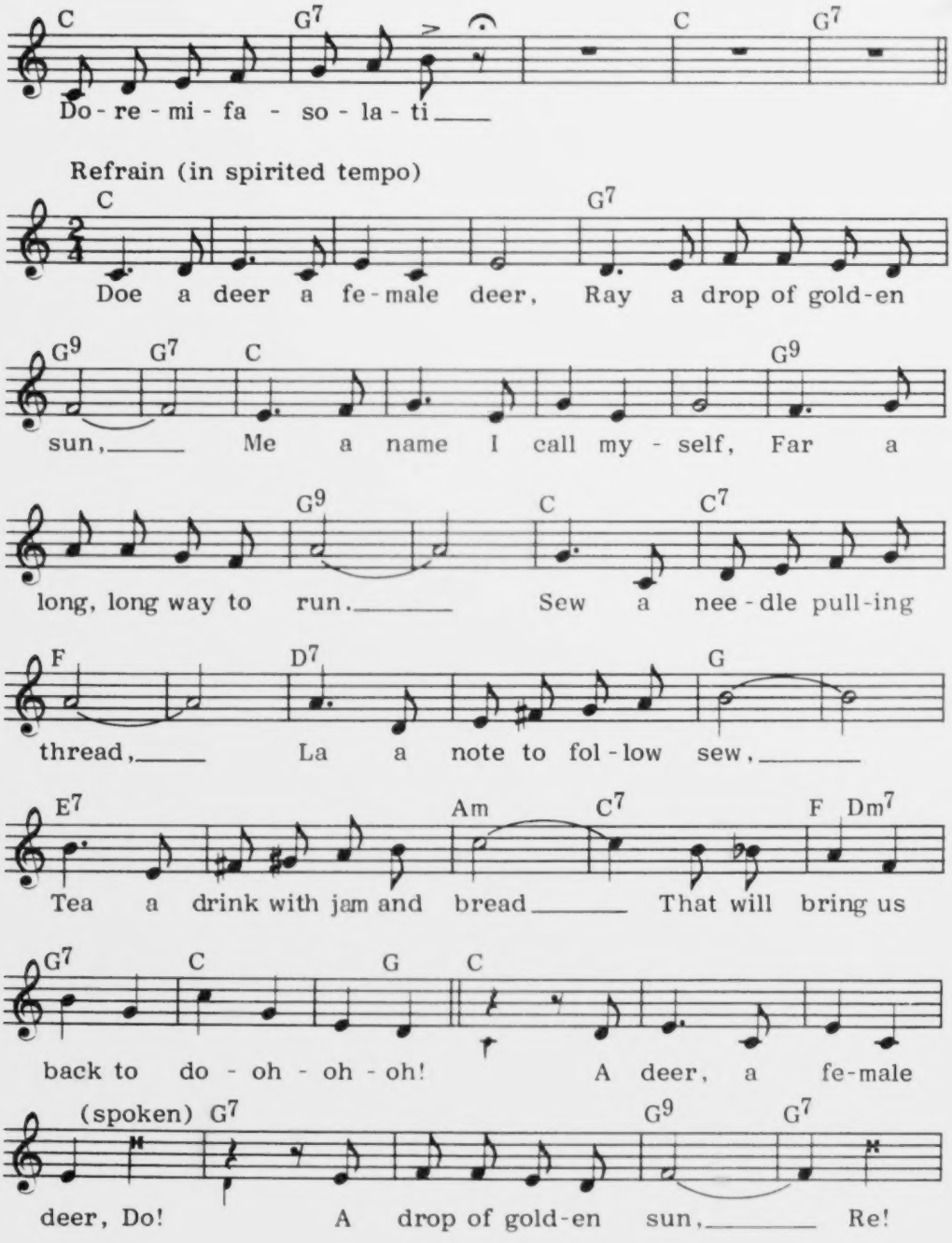
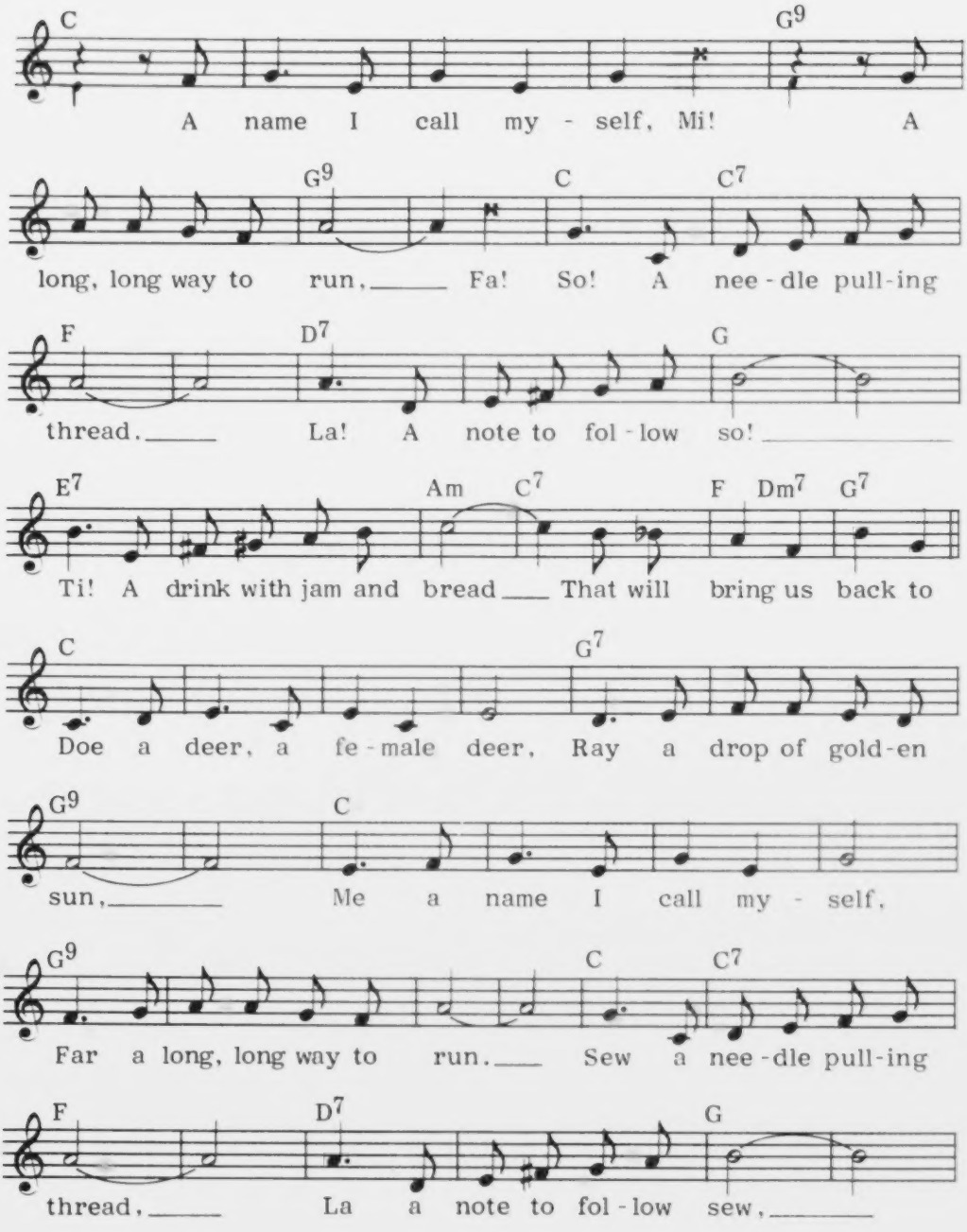
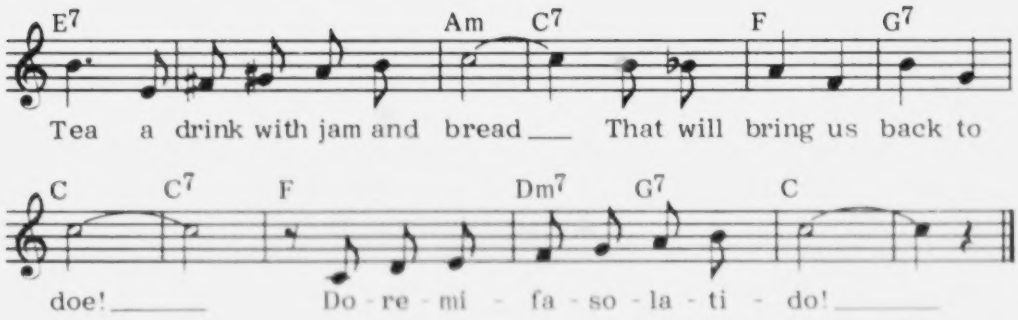
Don't go by taste, not e-ven looks or smell,

Know the food in-gre-di-ents, that's the way to tell!

Voices and Group 2
B
Car - a - mel, bub-ble gum, jel - ly beans, choc'-late mousse.
Ooh - ey, goo - ey, chew - y yuck!
Car-rot sticks, scram-bled eggs, leg of lamb, o-range juice.
Yum - my, yum - my, name some more!
A - pri-cots, whole-wheat bread, tu-na fish, ap - ple juice.
There are health - y foods ga - lore!
Coda
Voices 1
Yum-my, yum-my, yum-my, yum-my, Yum-my, yum-my, yum-my, yum-my
Voices 2
(Smack sounds)
fade

DO-RE-MI

Words by
Oscar Hammerstein II

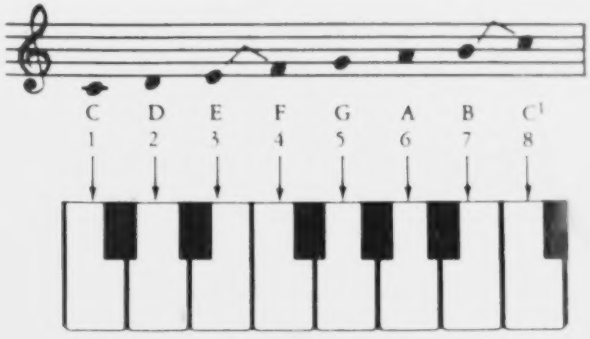
Music by
Richard Rodgers

Allegretto

G
G
Let's start at the ver-y be - gin-ning!
G
G
— A ver-y good place to start. — When you
G7
C
G7
read you be - gin with A, B, C, When you sing you be -
C G C G C C G C
gin with do - re - mi. Do - re - mi?
C G G7 C G7
Do - re - mi. The first three notes just hap-pen to
C C G C C G C
be do - re - mi! Do - re - mi!

C G7 C G7
Do - re - mi - fa - so - la - ti
Refrain (in spirited tempo)
C G7
Doe a deer a fe - male deer, Ray a drop of gold-en
G9 G7 C G9
sun, Me a name I call my - self, Far a
G9 C C7
long, long way to run. Sew a nee - dle pull-ing
F D7 G
thread, La a note to fol - low sew,
E7 Am C7 F Dm7
Tea a drink with jam and bread That will bring us
G7 C G C
back to do - oh - oh - oh! A deer, a fe-male
(spoken) G7 G9 G7
deer, Do! A drop of gold-en sun, Re!

C
G9
A name I call my - self, Mi! A
G9
C
C7
long, long way to run, Fa! So! A nee - dle pull-ing
F
D7
G
thread. La! A note to fol - low so!
E7
Am
C7
F
Dm7
G7
Ti! A drink with jam and bread That will bring us back to
C
G7
Doe a deer, a fe - male deer, Ray a drop of gold-en
G9
C
sun, Me a name I call my - self,
G9
C
C7
Far a long, long way to run. Sew a nee - dle pull-ing
F
D7
G
thread, La a note to fol - low sew,

"Do-Re-Mi," words by Oscar Hammerstein II, music by Richard Rodgers. ©Copyright 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music Co., owner of publication and allied rights throughout the Western Hemisphere and Japan. Chappell & Co., Inc., sole selling agent. International Copyright Secured. ALL RIGHTS RESERVED. Printed in U.S.A. Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright. Infringers are liable under the law.

After Learning to Sing "Do-Re-Mi" . . .

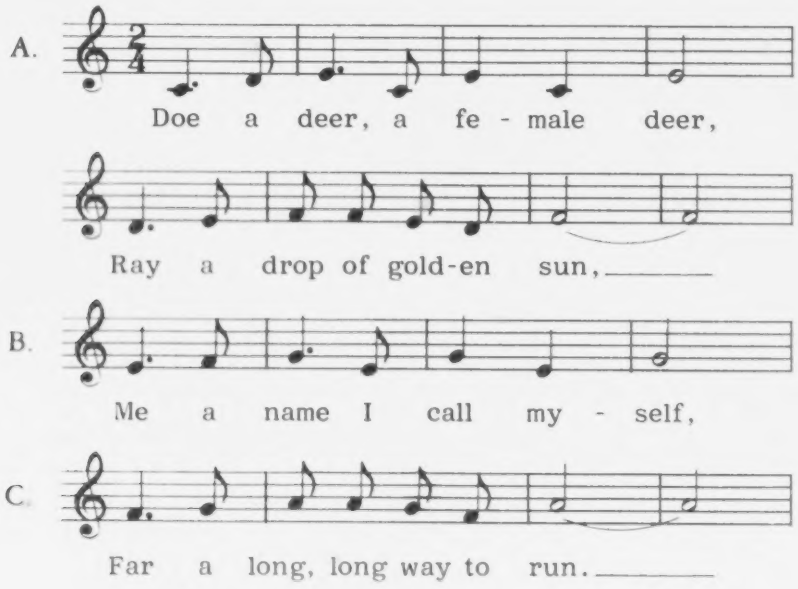
1. Listen as one person plays the pitches in Example 66 on resonator bells in random order. You are to arrange the bells from low to high "by ear." Later, as one person plays the example on resonator bells, you should sing the pitch names, then pitch numbers.

Example 66

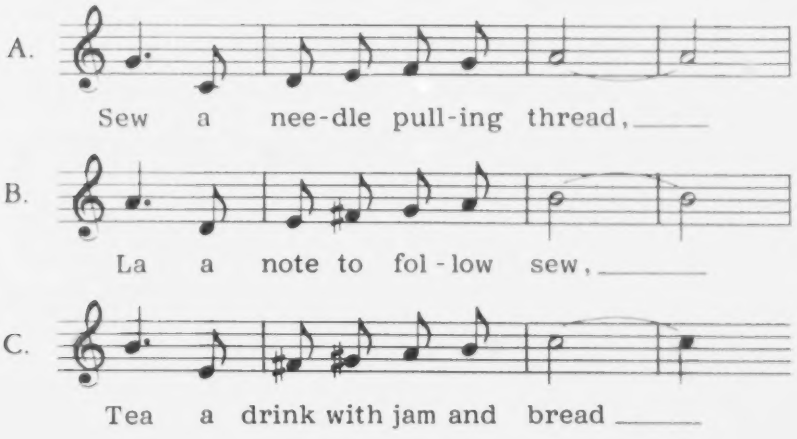


2. Notice the ⌒ symbol in Example 66. This is used to identify the half-steps. All other adjacent notes in the scale are whole-steps. Refer to Lesson 17, and then name this scale. What is the scale's pattern of whole- and half-steps?

3. Look at Example 67. How is B like A? How different?

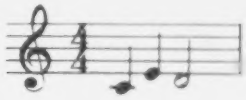
Example 67

4. Explain how A, B, and C in Example 68 are alike or different.

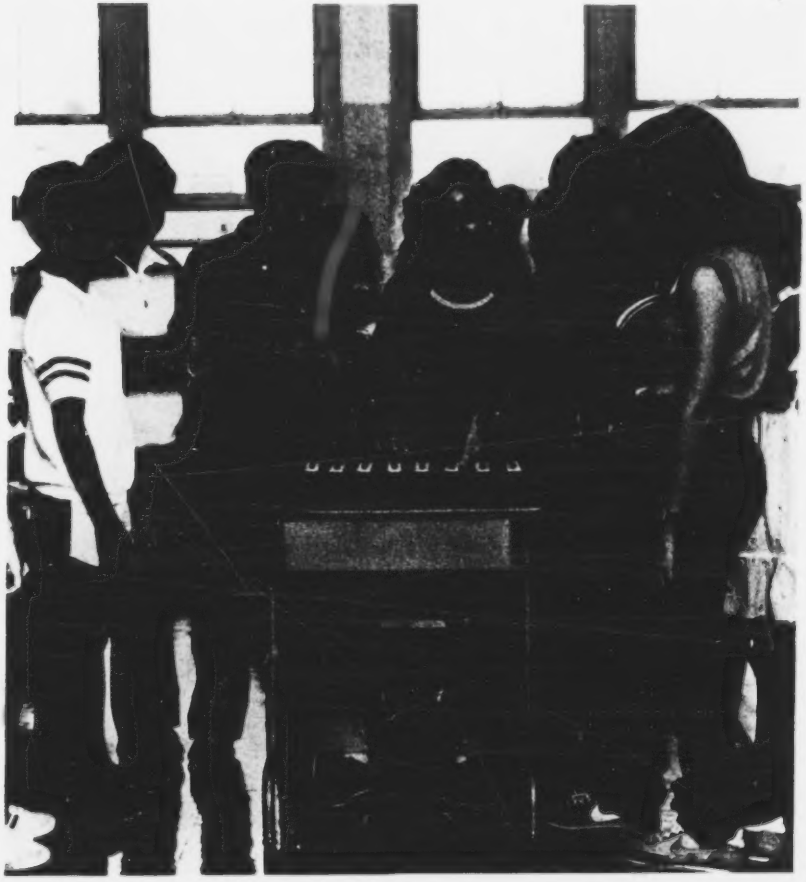
Example 68



5. Create a four-measure sequence based on the pattern in Example 69. Notate your sequence on staff paper.

Example 69

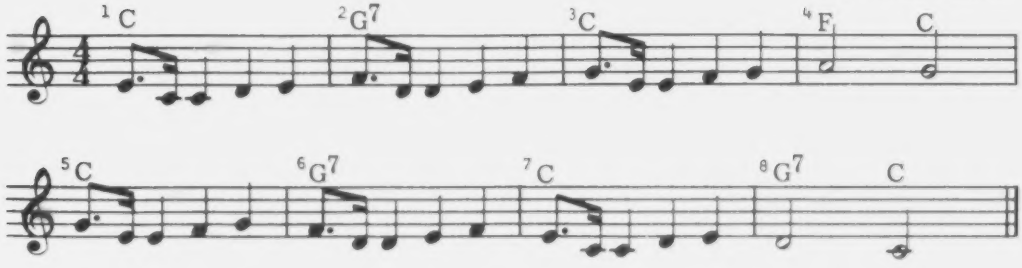




1. Learn to play "Recorder Time." Be sure to play the ♫ rhythm as it is played in the recording.

RECORDER TIME

B. Yoshimoto



2. Look closely at measure 1 in "Recorder Time." Then look at measures 2 and 3. Are measures 2 and 3 sequences of measure 1?

3. Look at measure 5, then at measures 6 and 7. Are measures 6 and 7 sequences? How is this example different from measures 1, 2, and 3?

4. Copy Example 70 on staff paper. Complete the melody by notating sequences of the first measure in the blank measures. Each sequence here should begin one note higher than the first note in the previous measure.

Example 70

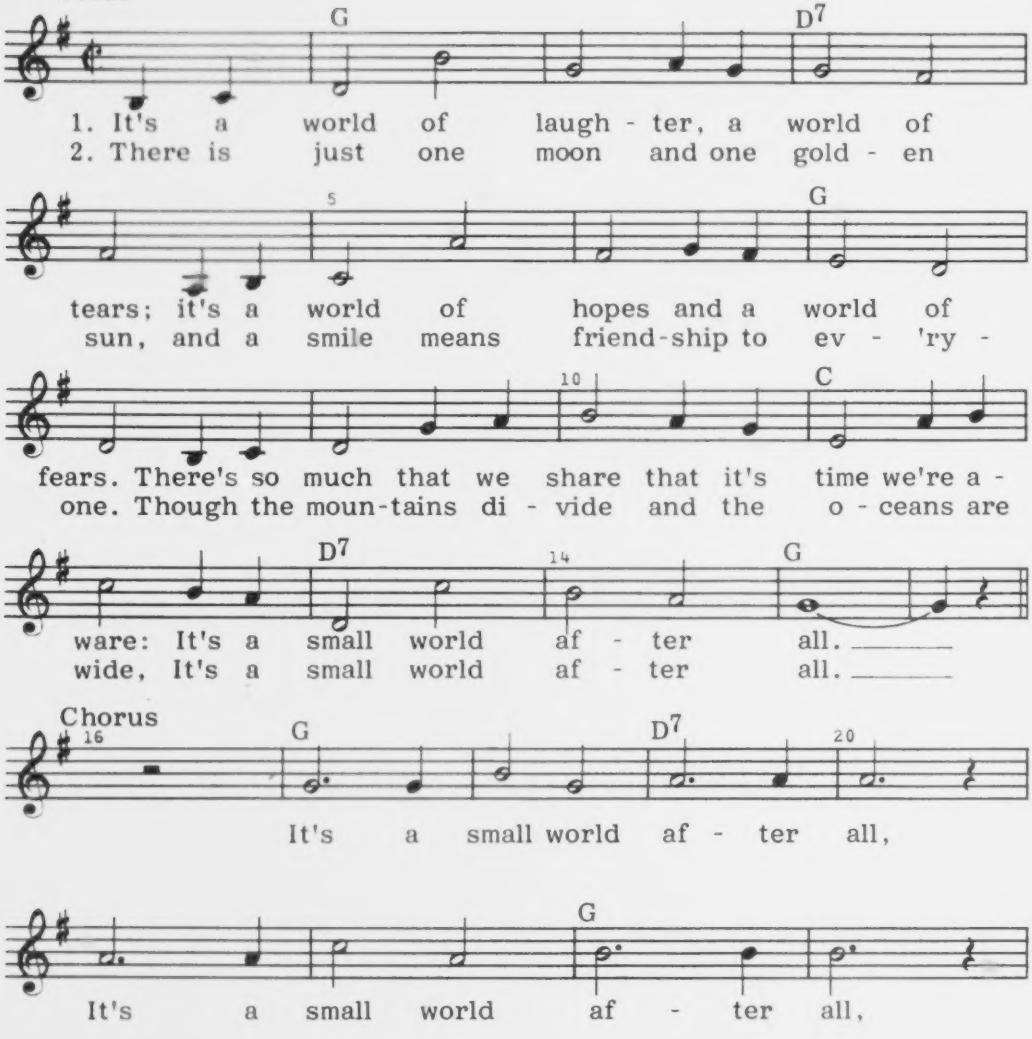
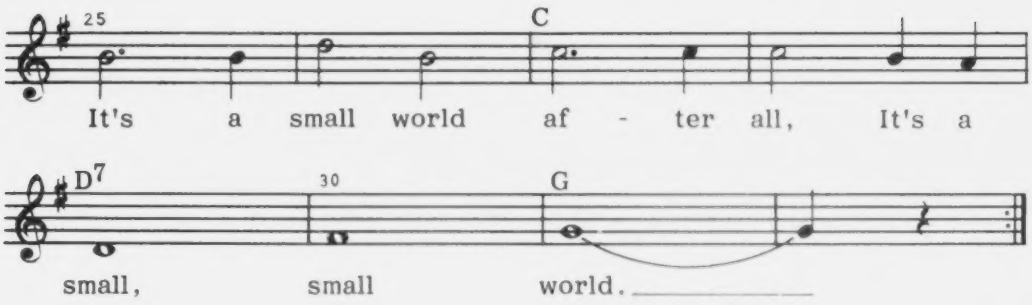
5. Copy Example 71 on staff paper. Complete the melody by notating sequences of the first measure in the blank measures. Each sequence here should begin one note lower than the first note in the previous measure.

Example 71

IT'S A SMALL WORLD

Words and Music by
Richard M. Sherman and
Robert B. Sherman

March Tempo

Verse

G
D7
1. It's a world of laugh - ter, a world of
2. There is just one moon and one gold - en
5
G
tears; it's a world of hopes and a world of
sun, and a smile means friend-ship to ev - 'ry -
10
C
fears. There's so much that we share that it's time we're a -
one. Though the moun-tains di - vide and the o - ceans are
D7
14
G
ware: It's a small world af - ter all.
wide, It's a small world af - ter all.
Chorus
16
G
D7
20
It's a small world af - ter all,
G
It's a small world af - ter all,

"It's A Small World," ©copyright 1963 Wonderland Music Company, Inc.
Words and Music by: Richard M. and Robert B. Sherman.

After Learning to Sing "It's a Small World" . . .

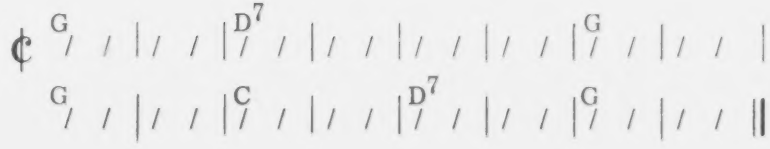
1. Notice that this song has two Verses. Each Verse is followed by the Chorus. Divide into two groups and sing the Verse and Chorus together. Because the Verse has two pick-up notes, the group singing the Chorus will not start until two notes later.

2. Is there an example of sequence in the Chorus?

3. Learn to play the chords in Example 72 on ukulele, then practice playing the chord progression in Example 73.

Example 72

Example 73



4. The chord progression you played in Example 73 is the same as that in both the Verse and Chorus of "It's a Small World." Sing the song in unison (Verse 1, Chorus, Verse 2, Chorus) and strum an accompaniment.

5. Divide into two groups and perform "It's a Small World" while strumming an accompaniment.

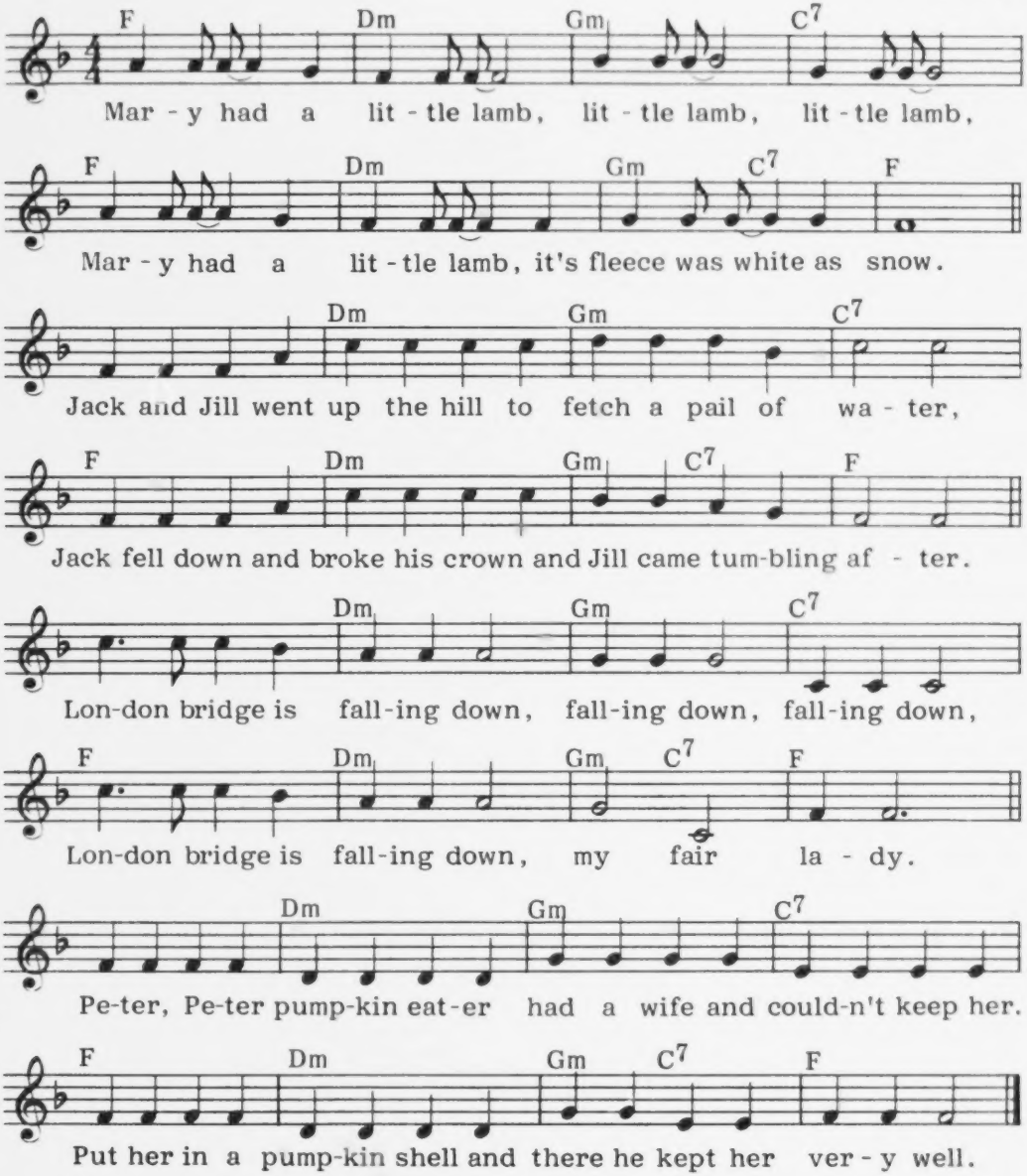
6. Answer the following questions. Be ready to explain your answers.

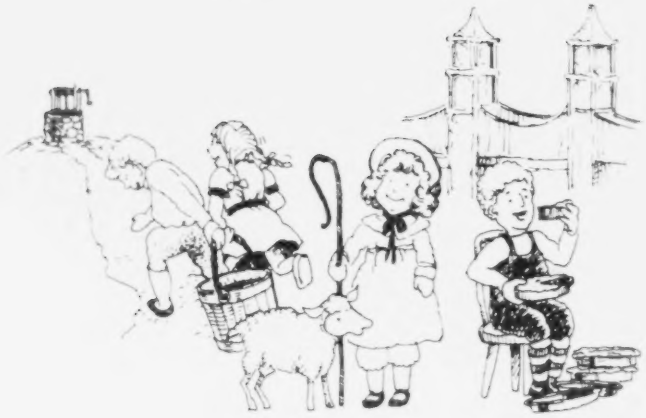
   a. When you sing a song in unison without accompaniment, is the texture monophony, homophony, or polyphony?

   b. When you sing a song in unison while strumming an accompaniment on ukulele, is the texture monophony, homophony, or polyphony?

   c. When you sing the Verse and Chorus of "It's a Small World" in two groups at the same time, is the texture an example of monophony, homophony, or polyphony?

MEDLEY OF NURSERY RHYMES

L. Ito

F Dm Gm C7
Mar - y had a lit - tle lamb, lit - tle lamb, lit - tle lamb,
F Dm Gm C7 F
Mar - y had a lit - tle lamb, it's fleece was white as snow.
Dm Gm C7
Jack and Jill went up the hill to fetch a pail of wa - ter,
F Dm Gm C7 F
Jack fell down and broke his crown and Jill came tum-bling af - ter.
Dm Gm C7
Lon-don bridge is fall-ing down, fall-ing down, fall-ing down,
F Dm Gm C7 F
Lon-don bridge is fall-ing down, my fair la - dy.
Dm Gm C7
Pe-ter, Pe-ter pump-kin eat-er had a wife and could-n't keep her.
F Dm Gm C7 F
Put her in a pump-kin shell and there he kept her ver - y well.

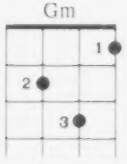


After Learning to Sing "Medley of Nursery Rhymes" . . .

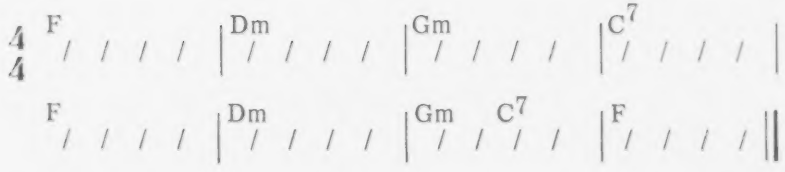
1. Look at the music and identify the chord progression used for the four songs in the medley. Does each song use a different chord progression, or do they all use the same?

2. Learn to play the chord in Example 74, then practice playing the chord progression in Example 75.

Example 74



Example 75

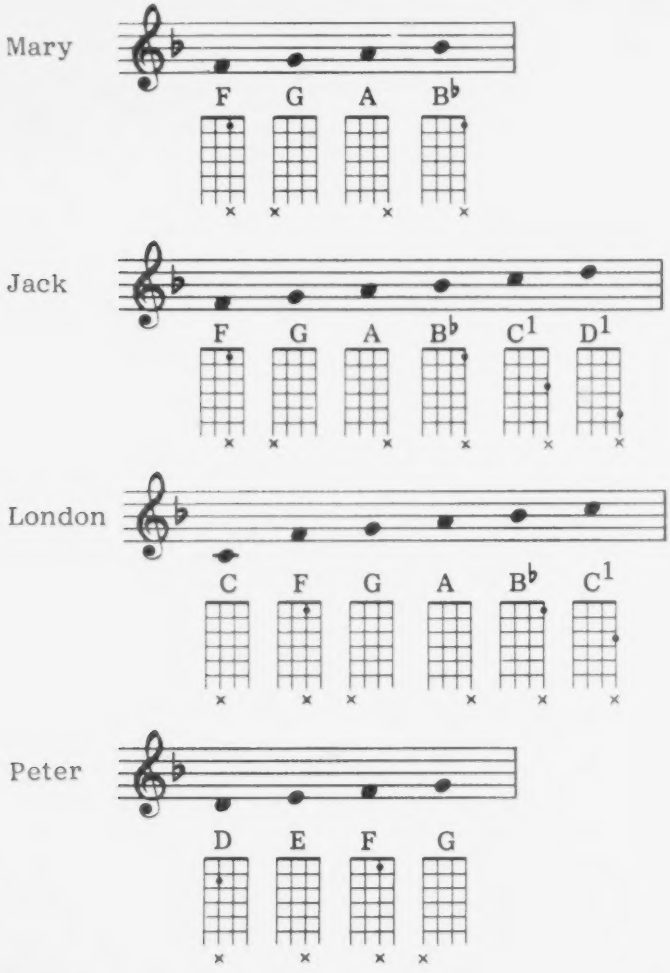


3. Sing the melody while strumming the chords. You could use the first four measures in Example 75 as an Introduction to the medley, the last four measures as a Coda.

4. Look at the notation for the songs and name the pitches they include. Notate the pitches for each song on the chalkboard.

5. Select one of the four songs that you would like to learn to pick. Then look at Example 76 and learn to pick the pitches for it.

Example 76



6. Divide into four groups to practice picking the songs you selected. When each group has learned to pick its selected song, organize a performance using the following plan. Continue from a to g without stopping.

	Group 1	Group 2	Group 3	Group 4
a.	"Mary"			
b.	"Mary"	"Jack"		
c.	"Mary"	"Jack"	"London"	
d.	"Mary"	"Jack"	"London"	"Peter"
e.		"Jack"	"London"	"Peter"
f.			"London"	"Peter"
g.				"Peter"

7. Is it possible to play the four different songs together?

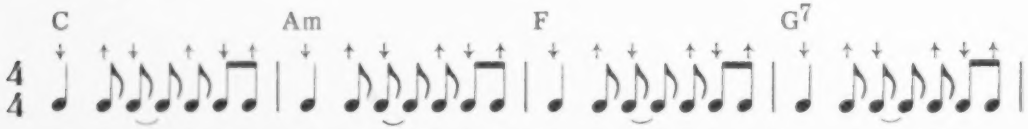
8. Learn to play on recorder the song you selected to pick. Then put all of the songs together in an arrangement similar to the one you picked on ukulele. Here is a suggested plan.

"Peter"	"London"	"Jack"	"Mary"
	"London"	"Jack"	"Mary"
		"Jack"	"Mary"
			"Mary"

Include ukulele players strumming an accompaniment for a steady beat.

1. Look at the music of "Syncopation" and then learn to sing the three sections while listening to the recording. Notice that each of the three sections is repeated.

2. Learn to play on ukulele the Introduction, strumming pattern for the sections, and the Coda. The Introduction and Coda are included with the music for the voice parts. The strumming pattern for the sections is in Example 77. Play this six times to accompany the three repeated sections of "Syncopation."

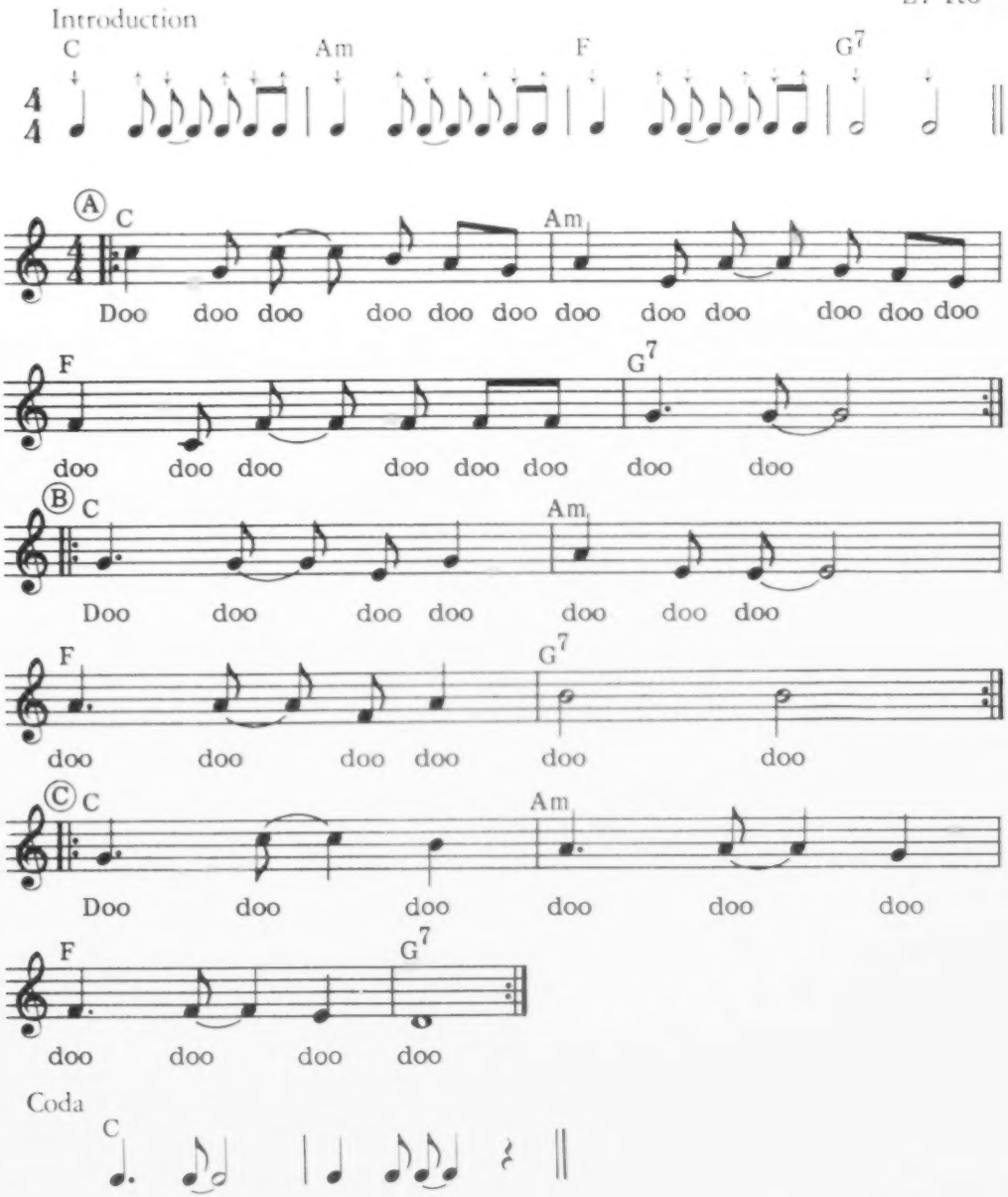
Example 77

3. Divide into two groups (ukuleles, voices) and perform "Syncopation." Include the Introduction and Coda in your performance.

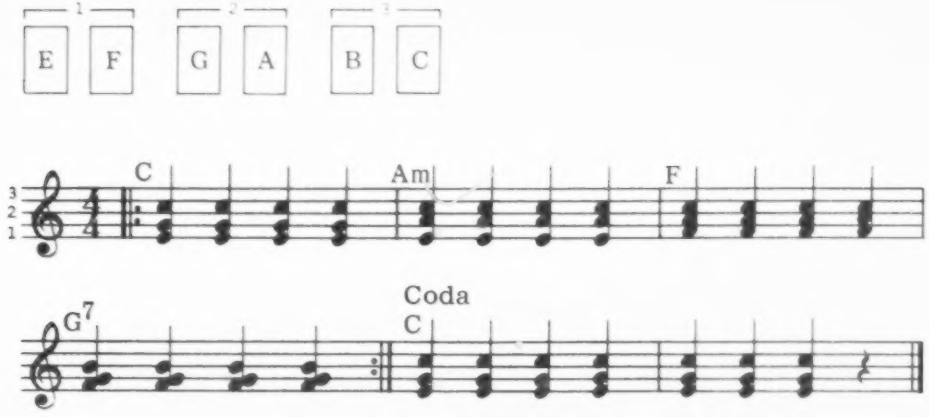
4. Add the "Resonator Bell Accompaniment" to another performance of "Syncopation." Three bell players will be needed, each player with two bells. As you take turns playing the bell parts, all others should sing along on pitch names. The first four measures of the accompaniment may be used for the Introduction and for the three repeated sections.

5. Perform "Syncopation," including ukuleles, voices, and resonator bells in the ensemble.

6. Notice that the chord progression is the same for each of the three sections, and each section contains four measures. This makes it possible to sing the three sections at the same time, as you would sing partner songs. Divide into three groups to sing the sections as partner songs.

SYNCOPATION

L. Ito

Resonator Bell Accompaniment



7. Use the following plan to sing "Syncopation" as a three-part round. Include an ukulele and resonator bell accompaniment.

Introduction

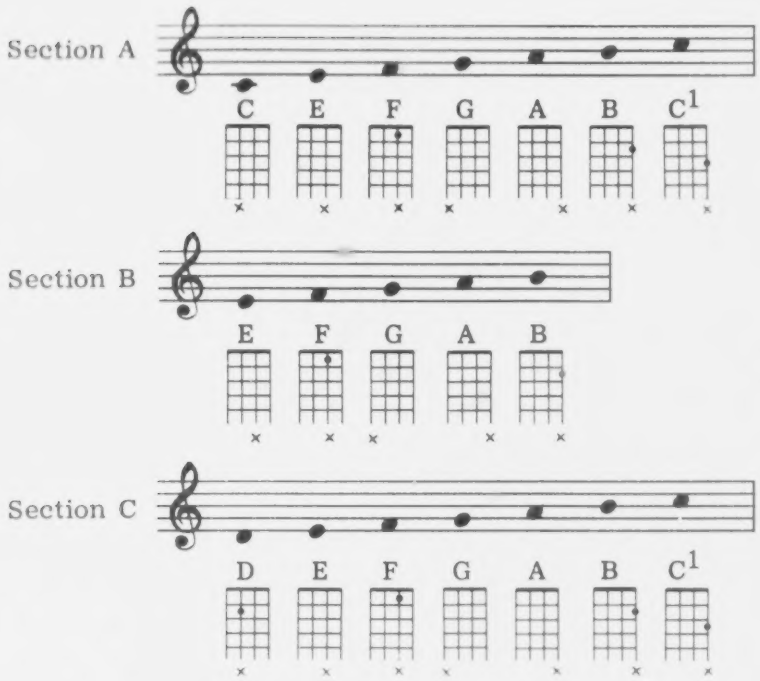
Group 1 A B C A B C A B
Group 2 A B C A B C A
Group 3 A B C A B C

Coda

8. Learn to play "Syncopation" on the recorder, first in unison, then as a three-part canon.

9. Learn to pick on ukulele one of the three sections. The pitches for the three sections are shown in Example 78.

Example 78



10. Perform "Syncopation" using three ukulele players to strum the Introduction, accompaniment pattern, and Coda. All others should pick their sections in the order that they occur in the piece.

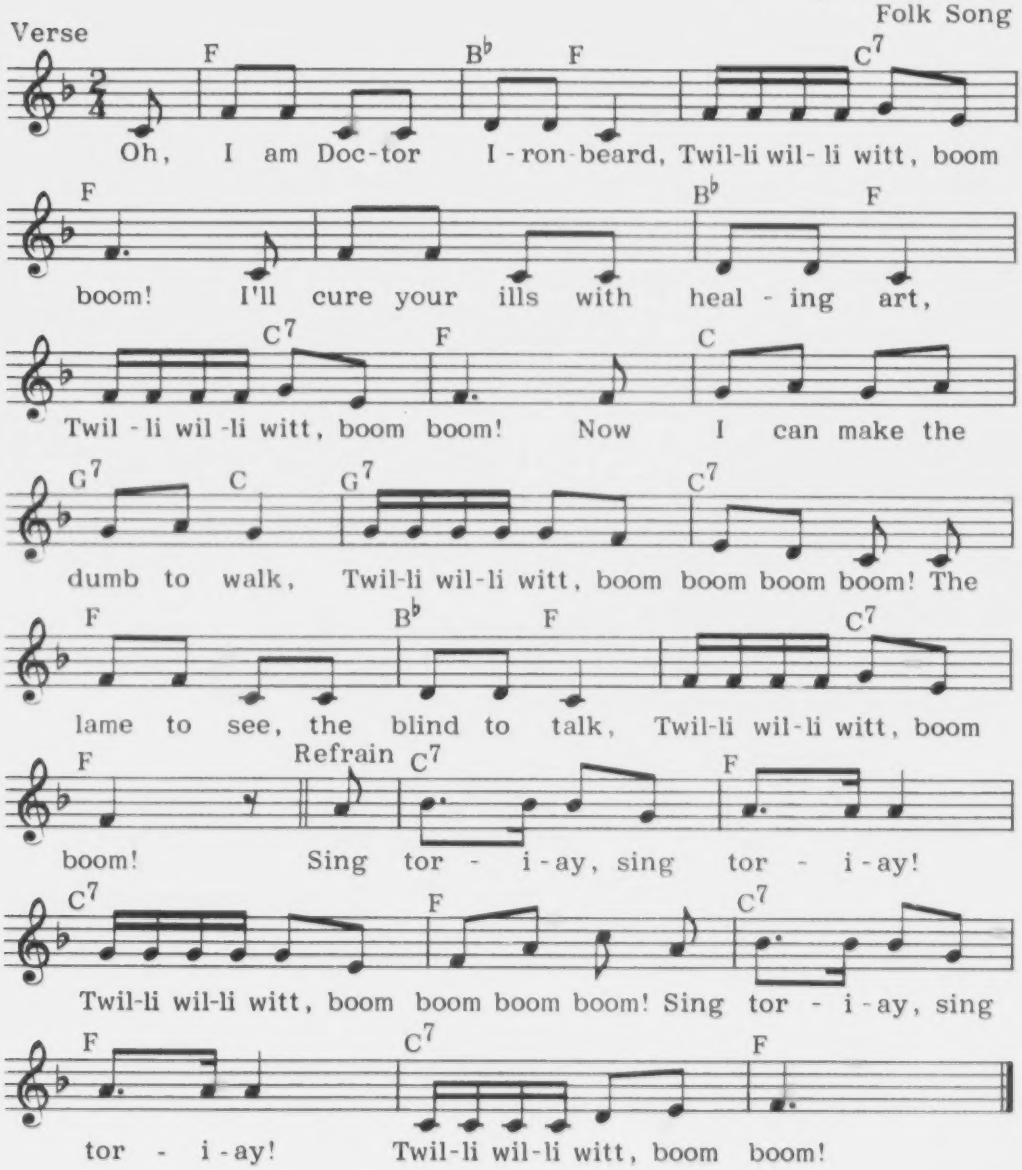
Introduction
Section A (Group 1)
Section B (Group 2
Section C (Group 3)
Coda

11. Plan a large-scale performance of "Syncopation" that includes all of the parts practiced earlier. Following is a plan you could use, or you may wish to create your own.

Introduction	(strummed ukulele, autoharp, resonator bells—also to be used to accompany sections)
Section A	(voices, recorders, picked ukuleles)
Section B	(voices, recorders, picked ukuleles)
Section C	(voices, recorders, picked ukuleles)
Coda	(strummed ukulele, autoharp, resonator bells)

12. Complete the items in Worksheet No. 8.

DOCTOR IRONBEARD

Pennsylvania Dutch
Folk Song

© Copyright: Edward B. Marks Music Corporation. Used by permission.

After Learning to Sing "Doctor Ironbeard" . . .

1. Look at the music and identify the four rhythm patterns used in the song. Notate these patterns on the chalkboard and write the words beneath the notes.

2. Practice reciting the words and rhythm patterns to a steady beat, repeating each pattern several times.

3. Use rhythm instruments to play the four rhythm patterns each time they occur as you again perform the song. The following instruments are suggested.

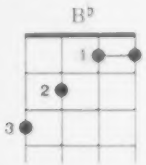
A. tambourines
B. rhythm sticks
C. jingle clogs
D. woodblocks

4. How many sections does this song include? What words in the music help you identify the sections?

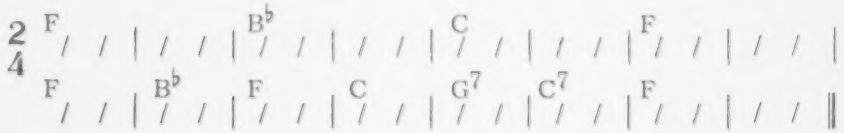
5. Do the sections sound alike, or different? Is the form of the song AA, AB, ABC, or ABA?

6. Look at Example 79 and learn to finger the $B^{\flat}$ chord. Then practice strumming Example 80.

Example 79

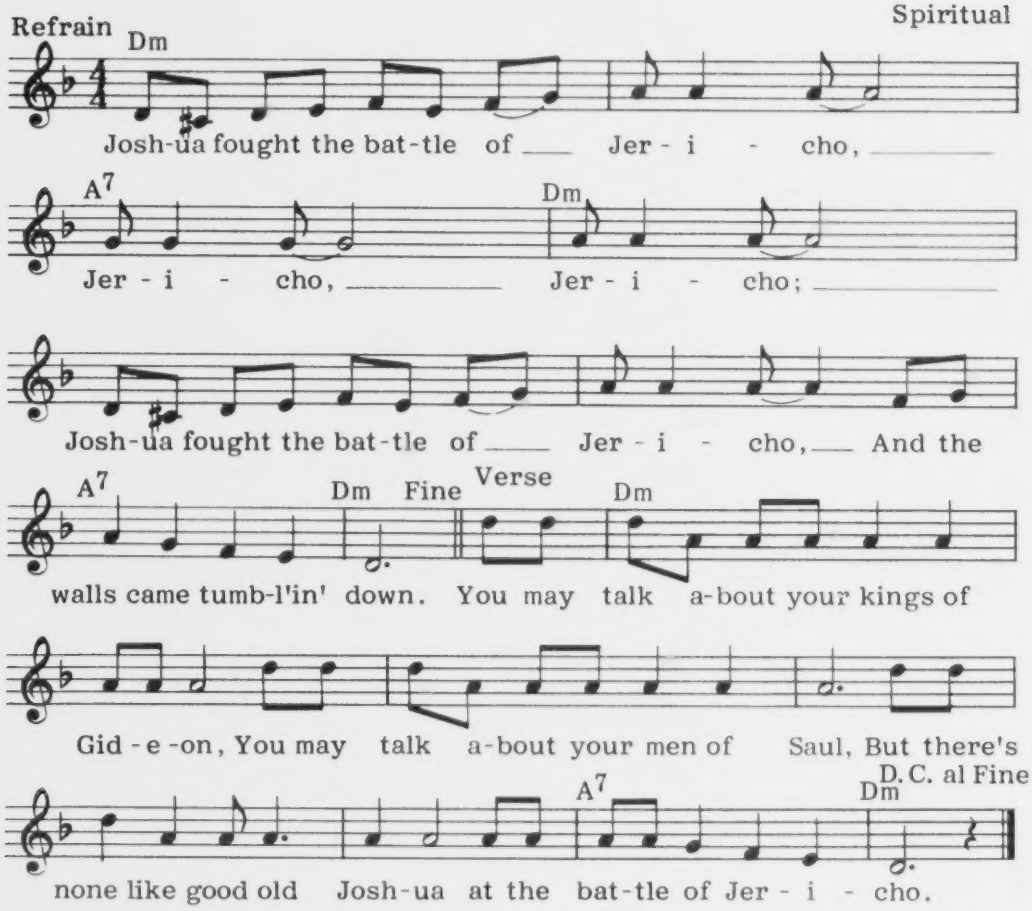


Example 80



7. Perform the song again. Use rhythm instruments and ukuleles to accompany your singing. The first eight measures of Example 80 could be used as an introduction and coda for the song.

JOSHUA FOUGHT THE BATTLE OF JERICHO

Spiritual

Refrain
Dm
Josh-ua fought the bat-tle of Jer - i - cho,
A7
Dm
Jer - i - cho, Jer - i - cho;
Josh-ua fought the bat-tle of Jer - i - cho, And the
A7
Dm
Fine
Verse
Dm
walls came tumb-l'in' down. You may talk a-bout your kings of
Gid - e -on, You may talk a-bout your men of Saul, But there's
A7
Dm
D. C. al Fine
none like good old Josh-ua at the bat-tle of Jer - i - cho.

2. Well, the Lord done told old Joshua:
"You must do just what I say,
March 'round that city seven times
And the walls will tumble away."

3. So up the walls of Jericho,
He marched with spear in hand,
"Go blow those ram horns," Joshua cried,
"Cause the battle is in my hand."

4. Then the lamb, ram, sheep horns began to blow,
And the trumpet began to sound,
Joshua told the children to shout that mornin',
And the walls came tumblin' down.

After Learning to Sing "Joshua Fought the Battle of Jericho" . . .

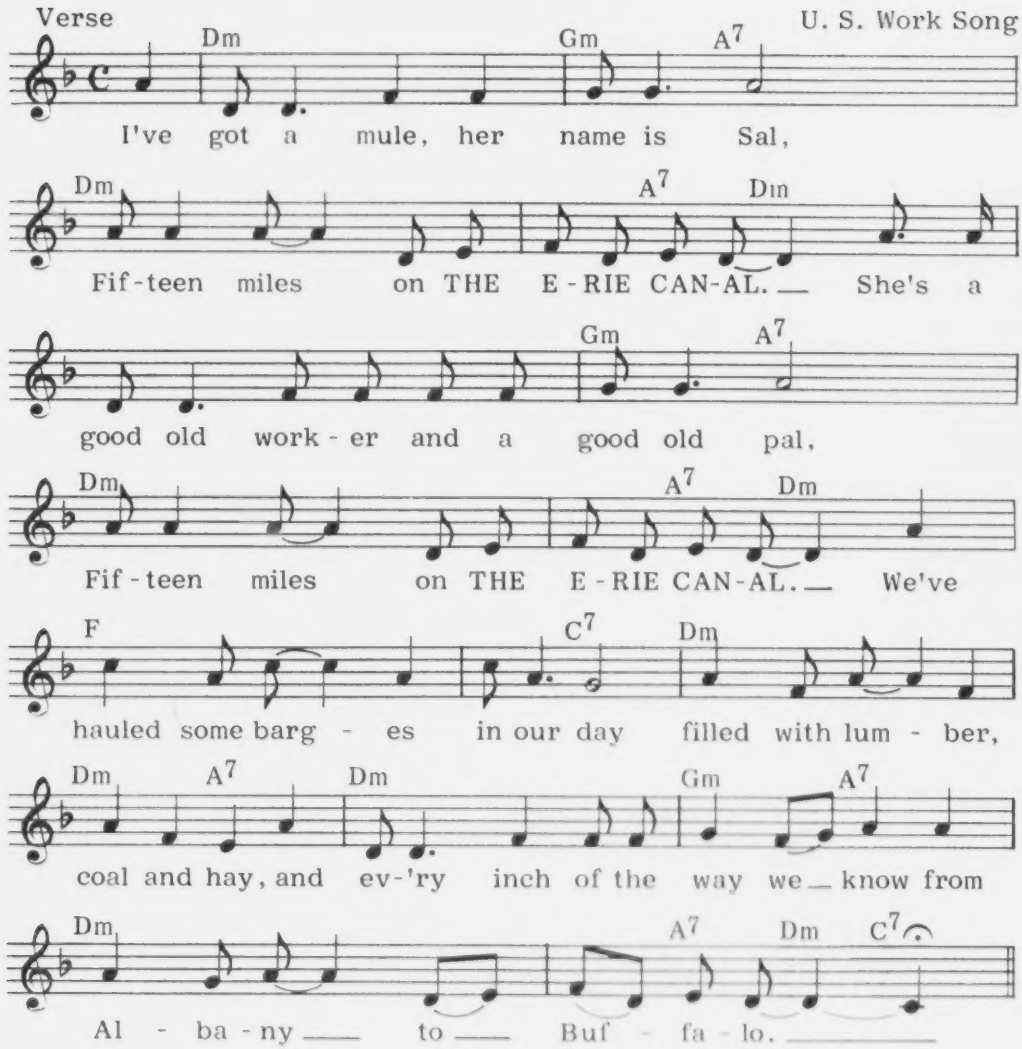
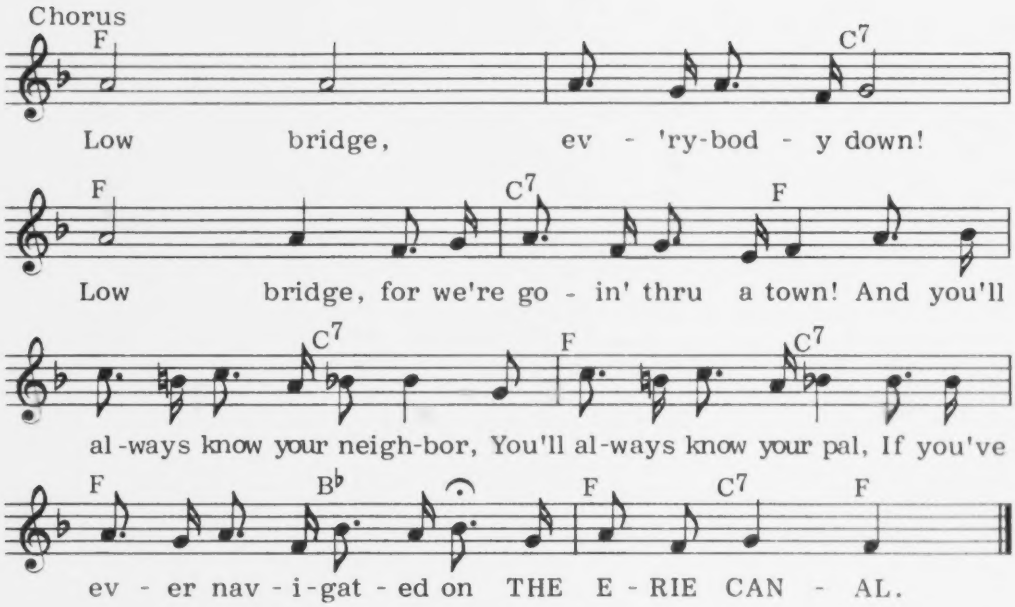
8. Look at the music and decide how many sections this song includes. Use letters to identify the song's form.

9. How is the form of "Joshua Fought the Battle of Jericho" different from the form of "Doctor Ironbeard"?

10. Look at Example 81 and learn to finger the A^7 chord. Then sing "Joshua Fought the Battle of Jericho" while strumming an accompaniment.

Example 81

11. Compose an ABA piece for recorder twelve measures in length. Each section, or phrase, should be four measures long. Begin and end on the tonic pitch C. Use only the note durations 𝅗𝅥, ♩, and ♪. Write your composition in $\frac{4}{4}$ meter.

THE ERIE CANAL

After Learning to Sing "The Erie Canal" . . .

1. Look at the music and decide if the form of the song is AA, AB, ABA, or ABB. How can you tell?

2. Sing the Verse, then stop. On your teacher's signal, sing the tonic pitch on the syllable "do." Sing the Chorus, then stop. On your teacher's signal, sing the tonic pitch on the syllable "do." Are the tonic pitches the same for the Verse and the Chorus?

3. Do the two sections of "The Erie Canal" sound major or minor?

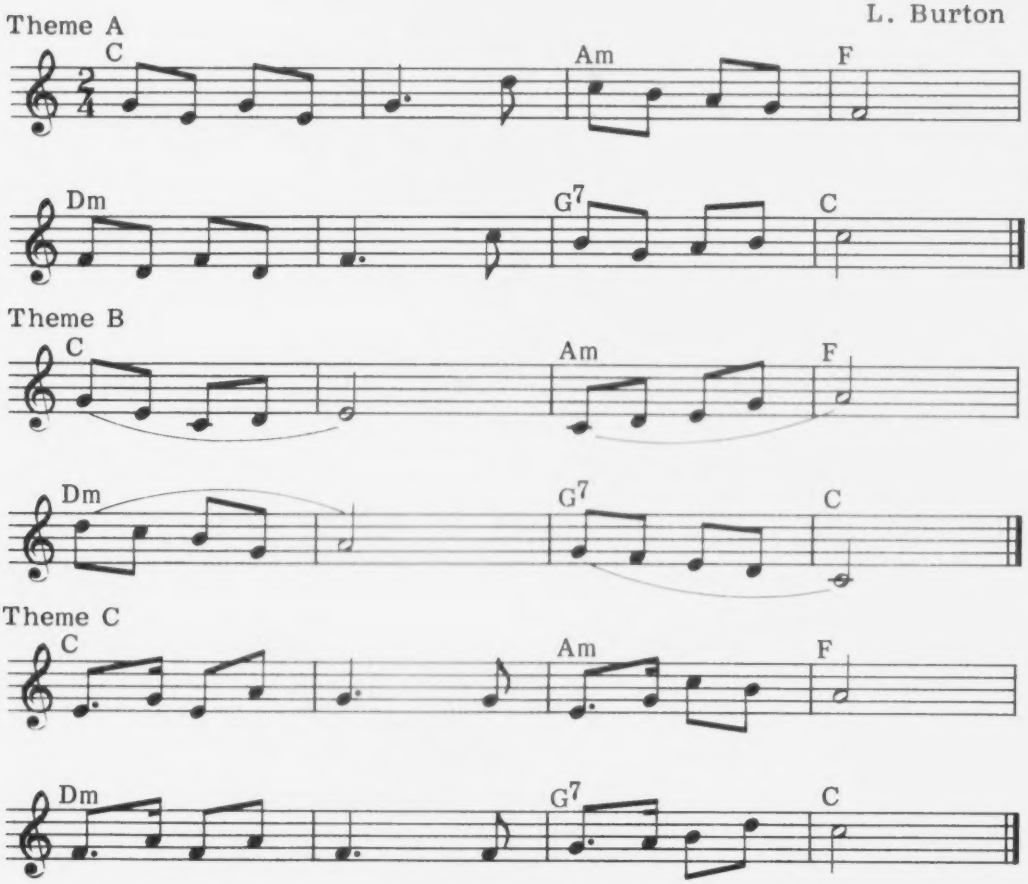
4. The tonic chord of a song is based on the tonic pitch. Since there is a different tonic for each section of this song, what are the two section's tonic chords? Identify them as you hear chord progressions played on the autoharp.

5. Sing "The Erie Canal," accompanying your singing with ukulele strums.

1. Learn to play the three themes of "Recordorondo." When you can play the three themes, perform them in this order.

Theme A
Theme B
Theme A
Theme C
Theme A

RECORDORONDO

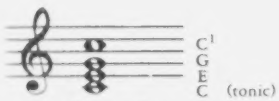
L. Burton

2. What is the form of "Recordorondo" when performing the themes in this order?

3. Explain how contrast and recurrence are both present in an ABACA form.

4. Sing "Recordorondo" on the syllable "la," using the form plan in No. 1 above. Afterwards, identify the tonic pitch for each theme by singing it on your teacher's signal.

5. Notice that the first and last chord for each of the three themes is the C chord. Look closely at Example 82 and identify the notes in the C chord.

Example 82



C Chord
(tonic chord)

The chord built above the tonic pitch is called the tonic chord. Are the beginning and ending notes of each theme in "Recordorondo" members of the C chord?

6. Listen as your teacher strums the chord progression of "Recordorondo" on autoharp. Close your eyes. Raise your hand only when you hear a minor chord played.

7. Decide on another order to play the themes to create a rondo. Perform the rondo by dividing into three groups, one group for each theme.

8. Use one of your rondo plans and divide into four groups to perform. Three groups of recorder players should play the three themes, one group of ukulele players should strum an accompaniment.

9. Complete Worksheet No. 9.

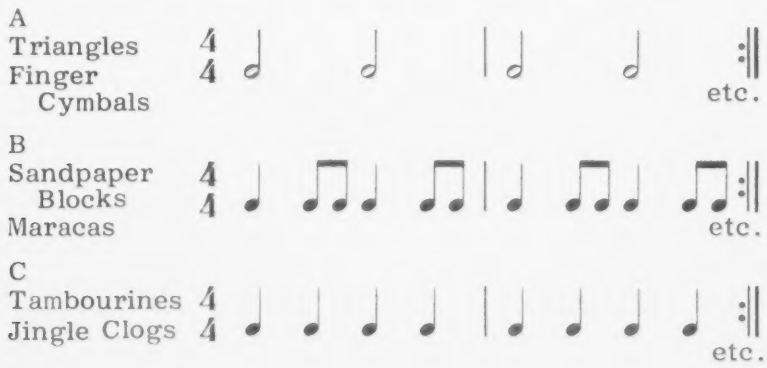
1. Listen to the recording of "Rhythm Rondo" as you follow the notation. Then divide into three groups to play the different sections. Notice especially the accented notes and where rests occur.

2. When you can play the sections, decide on a performance plan that will produce a rondo.

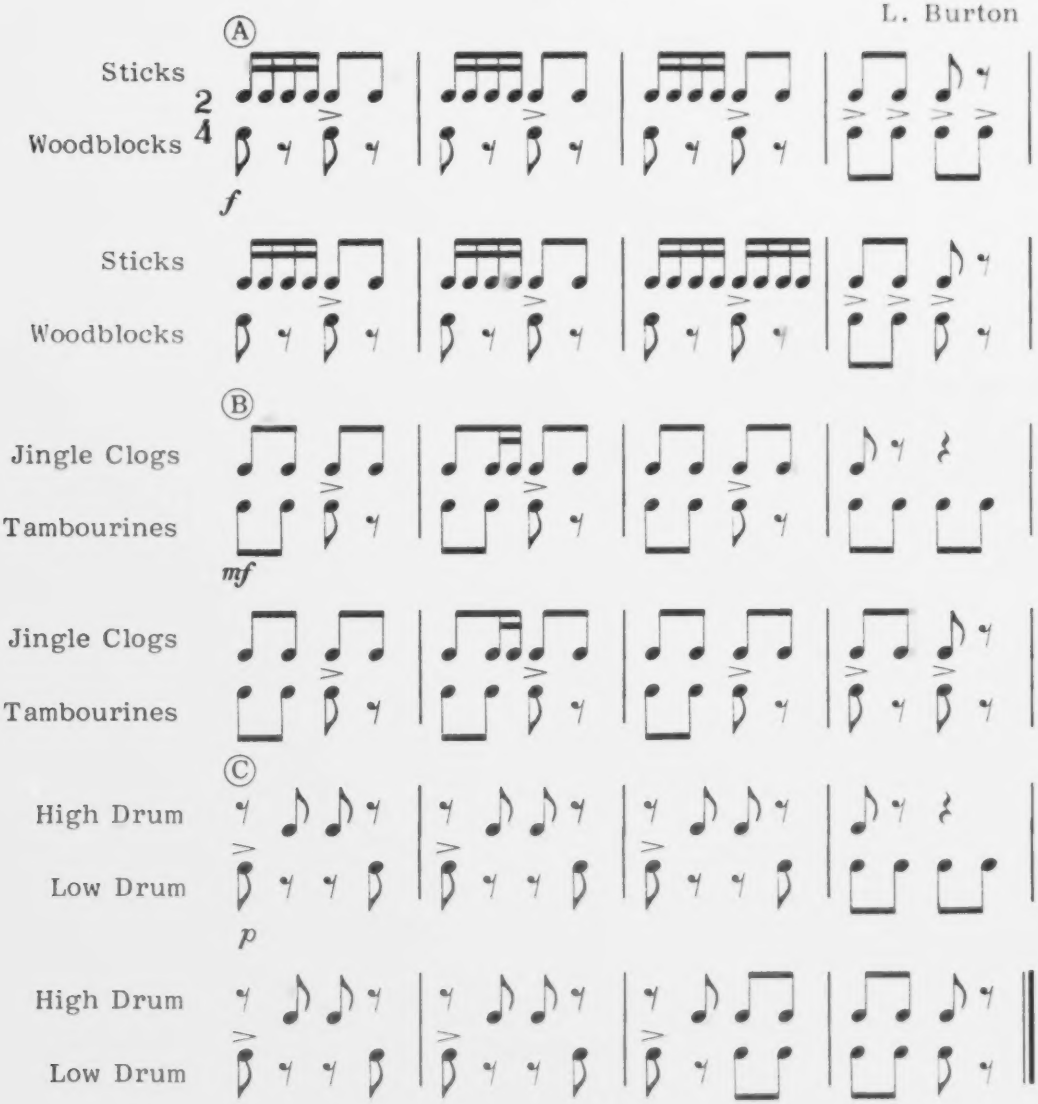
3. Play "Rhythm Rondo," using the following rondo plan. Then decide if this plan includes contrast, repetition, and recurrence.

ABBACCAA

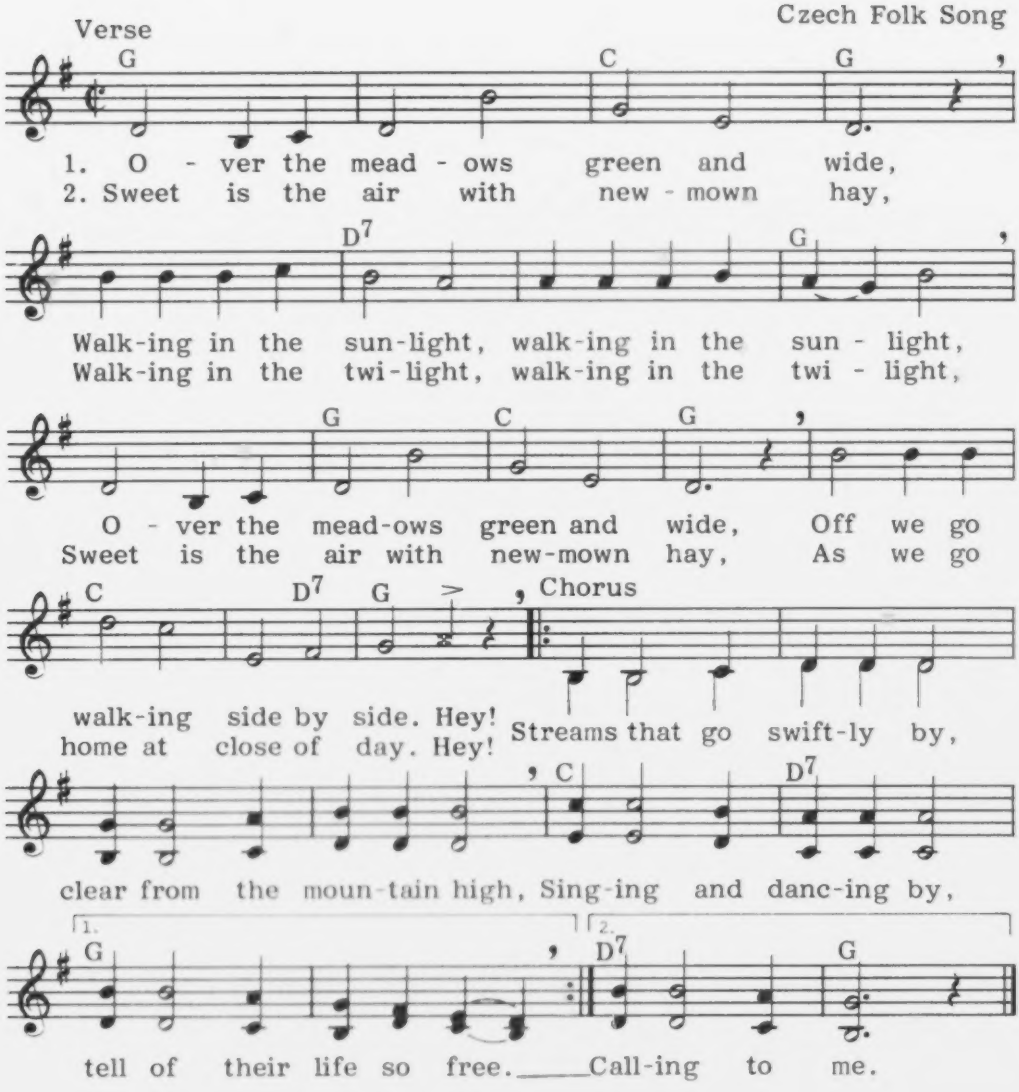
4. Listen to the recording of "The March of the Siamese Children" from "The King and I." Identify the sections included in the march and be ready to tell whether the march is a rondo.

5. Use rhythm instruments playing the following rhythms to highlight the sections during another playing of the march.

RHYTHM RONDO

L. Burton



THE MEADOWS

Czech Folk Song

After Learning to Sing the Melody of "The Meadows" . . .

1. Learn to sing the lower notes in the Chorus.

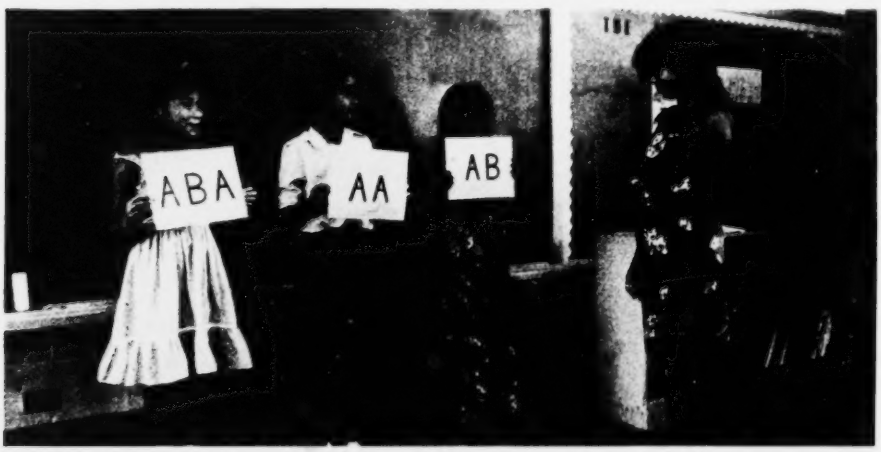
2. Look at the music and decide how many sections the song contains. Do the sections sound alike, or do they sound different? Is the song's form ABA, AB, or AA?

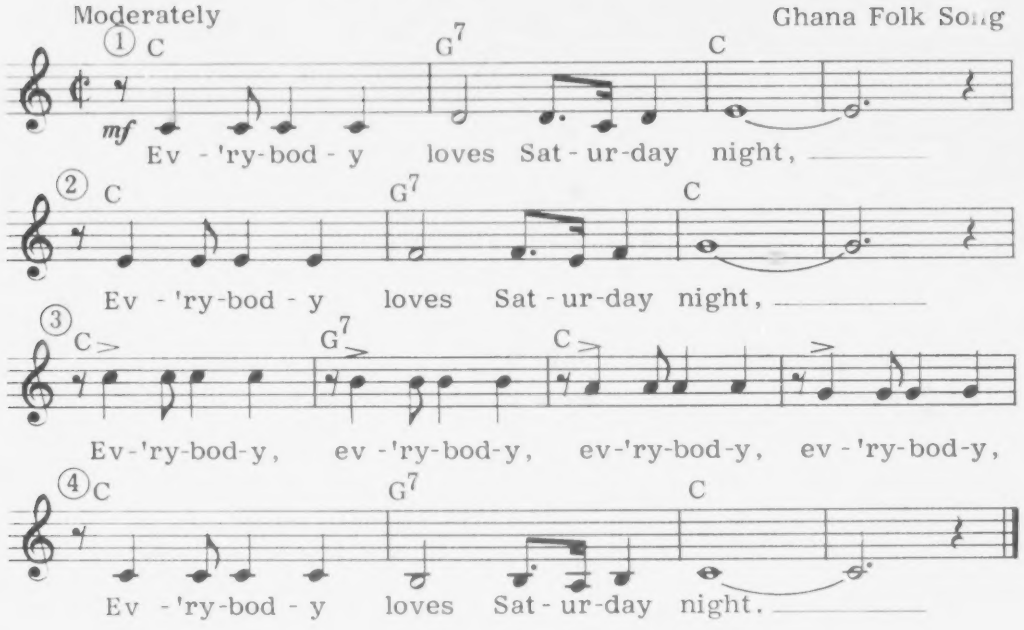
3. In which section of the song was only one tone sung at a time? In which section were two tones sung at the same time? Describe the difference.

4. How many phrases does the Verse contain? What signs in the music help you identify phrase endings? Are the phrases in the Verse alike, or are they different? Do the phrases all have the same number of measures?

5. Sing the song again and take a breath only when you see breath signs (’). Imagine that each phrase is a spoken sentence that makes sense only as a collection of tones.

6. Tape record a performance of "The Meadows" and evaluate it. Decide if the harmony in the Chorus is balanced to serve as background for the melody. Also decide if the phrases sound musical and uninterrupted, like spoken sentences.



SATURDAY NIGHT

Moderately
Ghana Folk Song
mf
Ev - 'ry-bod - y loves Sat - ur-day night,
Ev - 'ry-bod - y loves Sat - ur-day night,
Ev-'ry-bod-y, ev -'ry-bod-y, ev-'ry-bod-y, ev - 'ry-bod-y,
Ev - 'ry-bod - y loves Sat - ur-day night.

"Saturday Night," Ghana Folk Song, from *Music for Americans*. Used by permission.

After Learning to Sing "Saturday Night" . . .

1. Sing "Saturday Night" as a four-part round. What signs are included in the music to tell you when the different groups should begin singing?

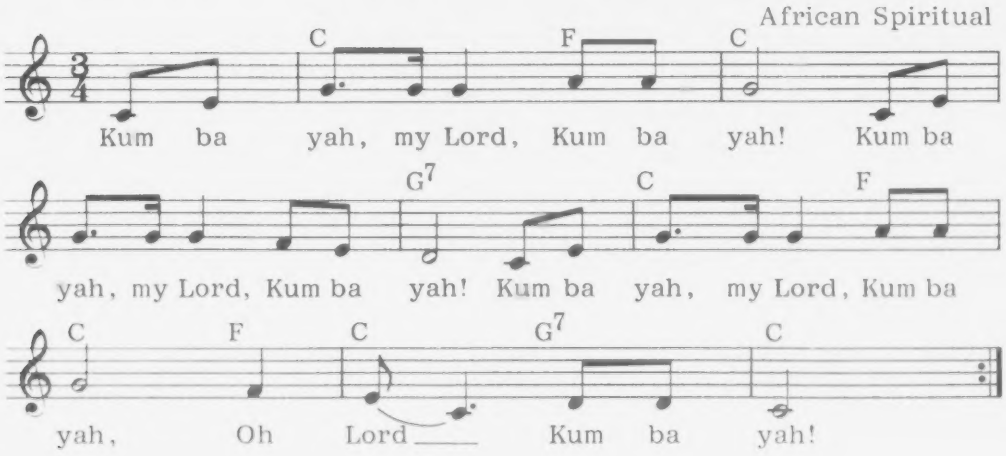
2. Are simultaneous tones heard when singing the song in unison? Are simultaneous tones heard when singing the song as a round?

3. Practice strumming the chord progression in Example 83 on ukulele. Then strum this progression as you sing the song in unison.

Example 83

4. Explain why you think simultaneous tones were present, or not present, as you performed the song as a round, then in unison with a strummed ukulele accompaniment.

KUM BA YAH



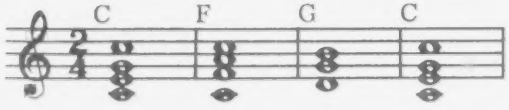
After Learning to Sing "Kum Ba Yah" . . .

5. Use resonator bells to play chords as an accompaniment to "Kum Ba Yah." You will first need to learn which bells to select for the chords in the song.

   a. What chords are included in the song?
   b. How do you determine which bells to use for the chords?

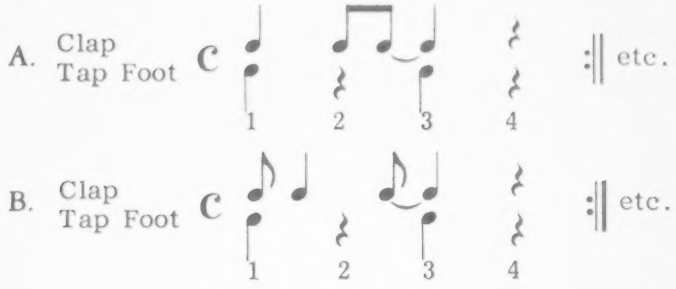
Use a tremolo (fast, repeated striking of the bell with the mallet) to accompany the singing. Bell players should follow the music (words and chord symbols) to know when to play the pitches for a specific chord.

6. Compose a piece twelve measures in length that can be performed as a three-part round. To do this, write three four-measure melodies, each in $\frac{2}{4}$ meter and using only $\mathbb{d}$, $\mathbb{d}.$, $\mathbb{q}$, and $\mathbb{e}$ note values.

You may use these notes for each of your four-measure melodies. Remember that each four-measure melody should be different.

After Learning to Sing "I'd Like to Teach the World to Sing" . . .

1. Learn to perform the rhythms in Example 84 using hand claps and foot taps.

Example 84



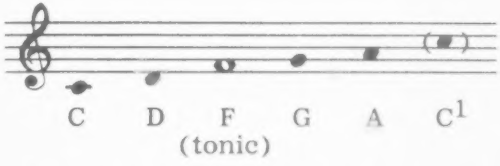
2. Are the clapping rhythms in Example 84 syncopated? Why? Find examples of these rhythms in the music for "I'd Like to Teach the World to Sing."

3. Sing the song again with an accompaniment of:

   a. ukuleles strumming four chords to the measure,
   b. low-pitched drum tapping a steady beat,
   c. woodblock playing the clapping rhythm in A, and
   d. tambourine playing the clapping rhythm in B.

4. Look at the pitches in the melody of "I'd Like to Teach the World to Sing" from the beginning of the song to the *Fine* sign. Does Example 85 show all the notes contained in the melody?

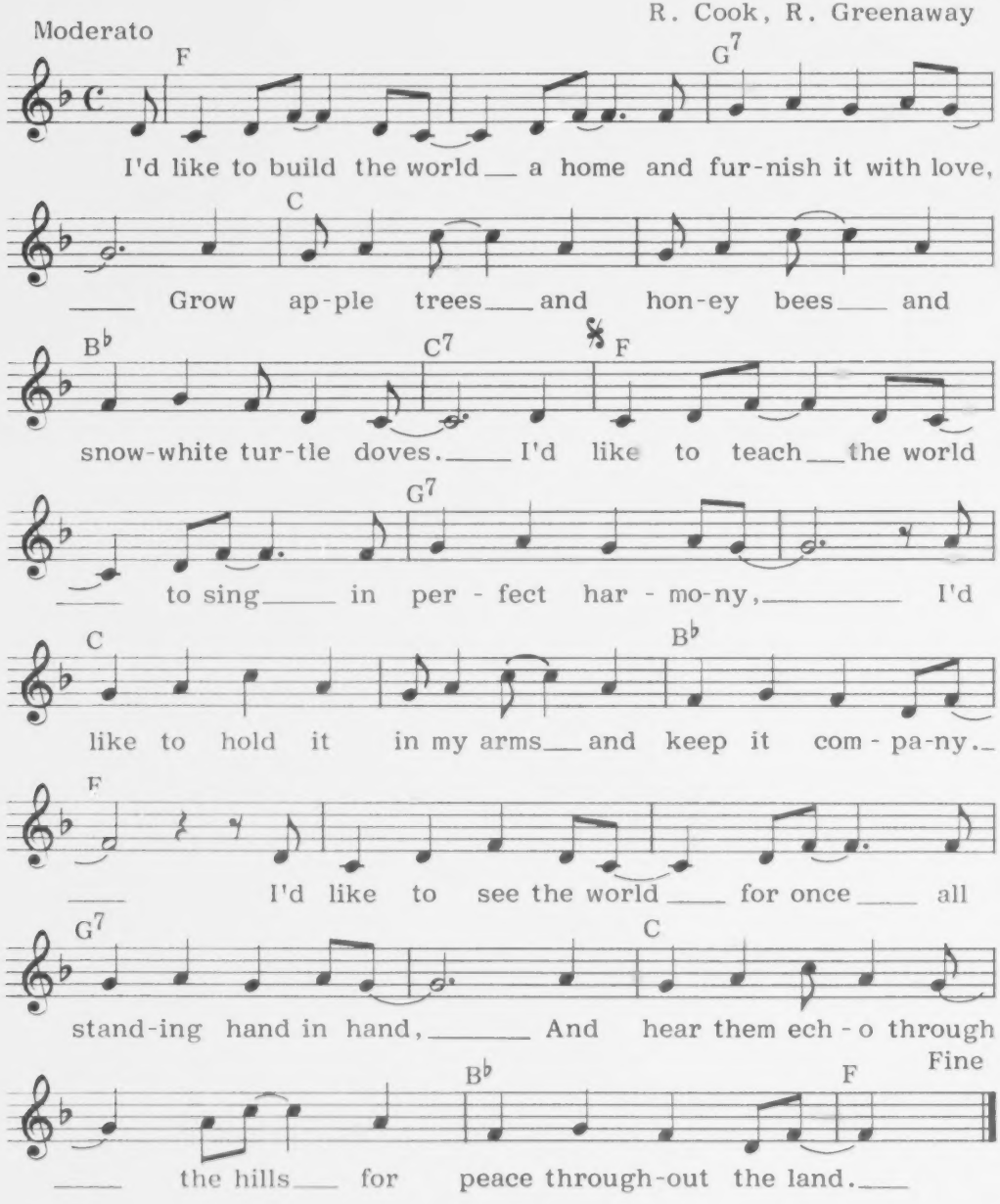
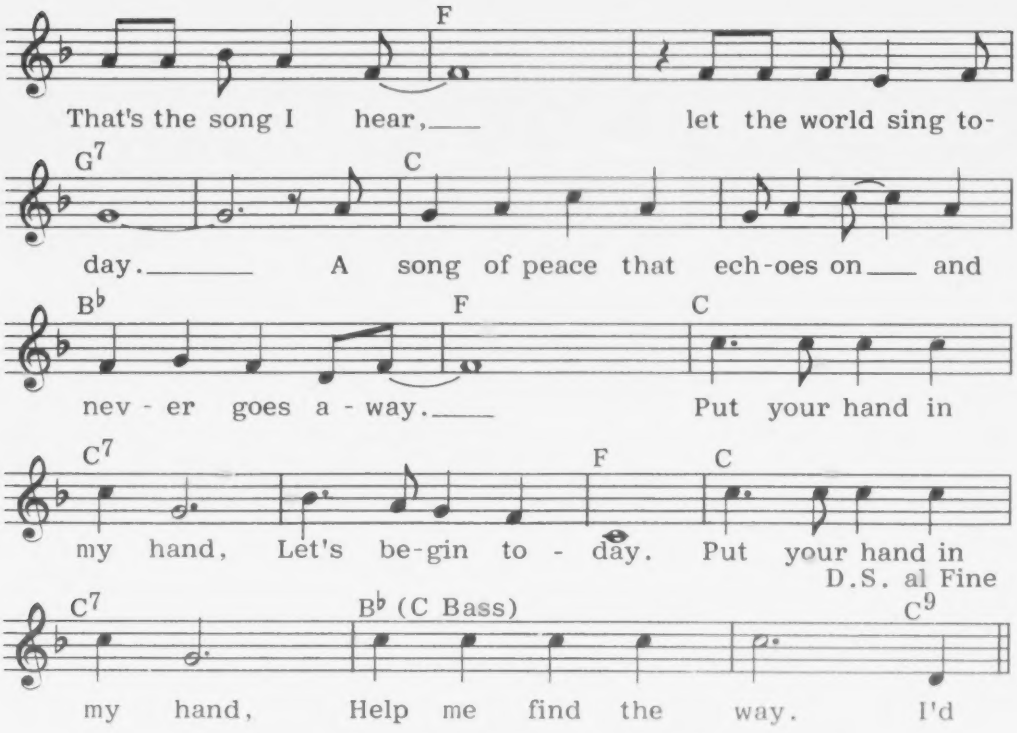
Example 85



These are notes of a pentatonic (5-note) scale. The two different C's are counted as one note. Practice playing these pitches on recorder.

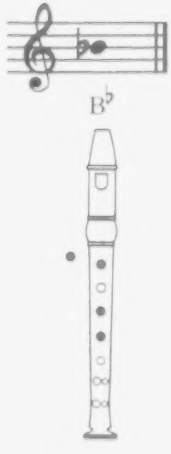
I'D LIKE TO TEACH THE WORLD TO SING

(In Perfect Harmony)

Words and Music by
B. Backer, B. Davis,
R. Cook, R. Greenaway

Moderato
F
G7
I'd like to build the world a home and fur-nish it with love,
C
Grow ap-ple trees and hon-ey bees and
B♭
C7
F
snow-white tur-tle doves. I'd like to teach the world
G7
to sing in per - fect har - mo-ny, I'd
C
B♭
like to hold it in my arms and keep it com - pa-ny.
F
I'd like to see the world for once all
G7
C
stand-ing hand in hand, And hear them ech - o through
B♭
F
Fine
the hills for peace through-out the land.

Copyright ©1971 by The Coca-Cola Company. Used by permission of SHADA Music Co., Inc. ASCAP, and CHEVIS Publishing Corp., Inc. BMI.

5. Write on staff paper the notes of the melody after the *Fine* sign to the *D. S. al Fine* sign. After one person notates these on the chalkboard, review the fingering for B♭ in Example 86, then play this scale. Is the scale pentatonic?

Example 86



6. Learn to play the entire song on recorder. Then plan a super performance that includes singers, ukuleles, rhythm instruments, and recorders.

DIE FLEDERMAUS

("The Bat")

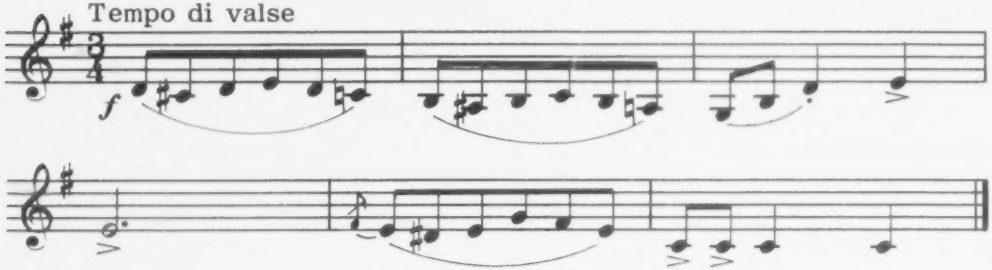
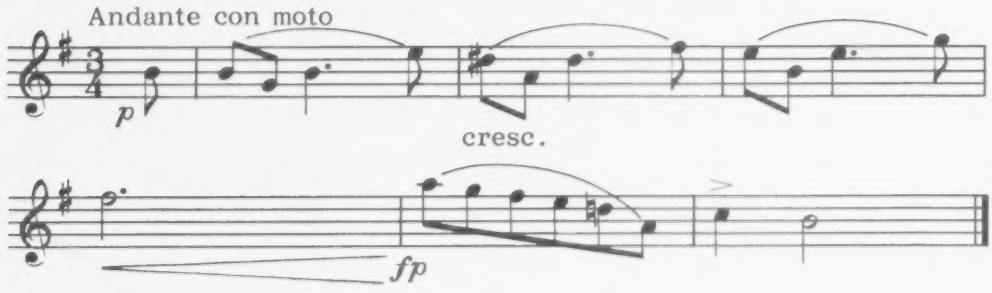
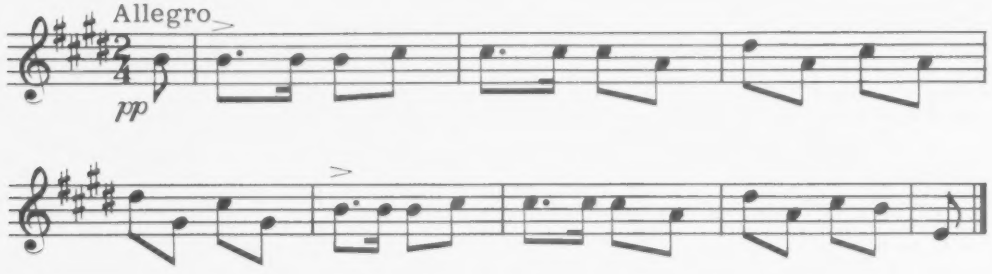
BACKGROUND. The operetta "Die Fledermaus" was composed by Johann Strauss and first performed in 1874. It includes some of the most beautiful dance music (waltzes) ever composed.

"The Bat" is a comic story of mistaken identity. It is set in the high society of Vienna during the early 1800's, poking fun at some of the foibles of that society. The main character, Eisenstein, has been sentenced to prison for a minor crime. Although everyone thinks Eisenstein has been locked away, a man who resembles him comes to his home to escort his wife, Rosalinda, to a grand ball. This imposter is arrested by the police, who mistake him for Eisenstein. All of this flurry of errors gives the real Eisenstein—who indeed is not in prison—a chance to disguise himself in a bat-like costume and go to the grand ball. At the ball, his wife doesn't recognize her own husband. She flirts with him openly, thus creating some of the funniest scenes in the operetta.

PROGRAM MUSIC. Music intended to describe, or aid in the description of a scene, a story, a poem, etc. is called "program music." The music of "Die Fledermaus" aids in communicating the story of Eisenstein and his adventures and may be called program music. The music you will hear is the overture to the operetta.

OVERTURE. An overture is an introductory piece composed for instruments that precedes an opera, an operetta, or another kind of dramatic and/or musical production such as "The Fiddler on the Roof." The purpose of an overture is to introduce you to and acquaint you with some of the melodies that will be heard. The overture to "The Bat" introduces four themes from melodies heard in the operetta.

1. Discuss the information included in the BACKGROUND, PROGRAM MUSIC, and OVERTURE sections. Follow the music as you listen to a recording of the four themes.

Theme 1

Theme 2

Theme 3

Theme 4

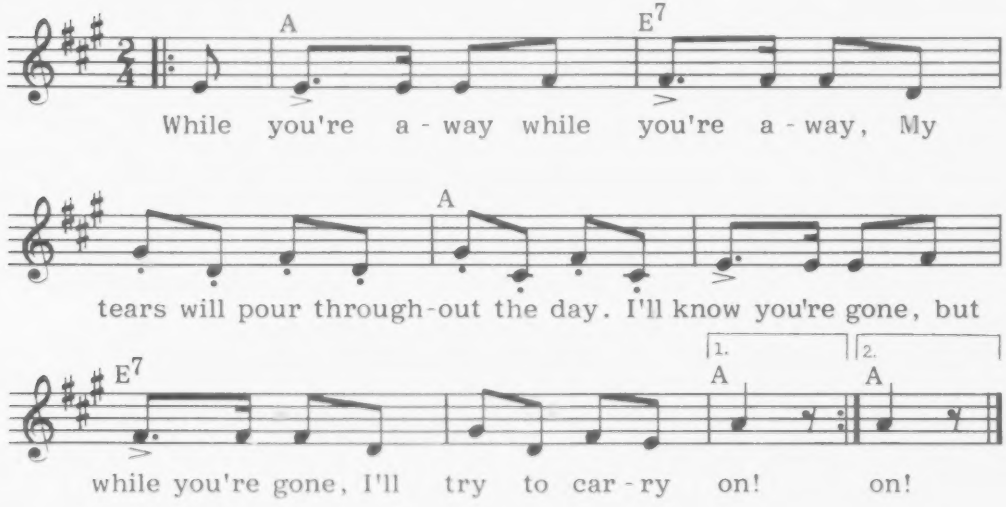
2. Listen to the recording of "Die Fledermaus" and identify the themes as you listen.

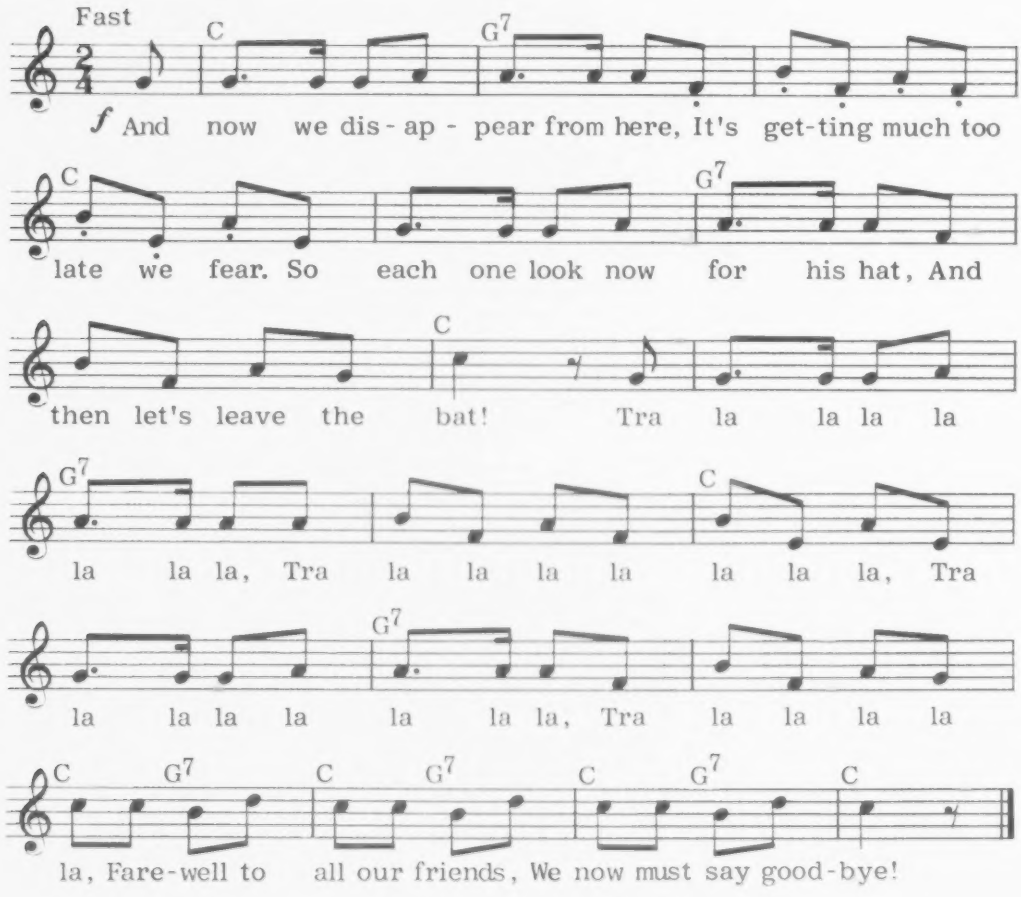
3. Read the questions that follow. Listen to the recording again and be ready later to answer the questions.

a. Which instruments played Theme 1?
b. Which instruments played Theme 2?
c. Which instruments played Theme 3?
d. Which instruments played Theme 4?
e. Which two themes were heard again after Theme 4?
f. Were there examples of changes in tempo, or did the tempo remain steady in the overture?
g. Did the overture contain *accelerando* and *ritardando*?

4. Learn to sing Example 87. Sing this melody with the music in the recording as you listen to the overture again.

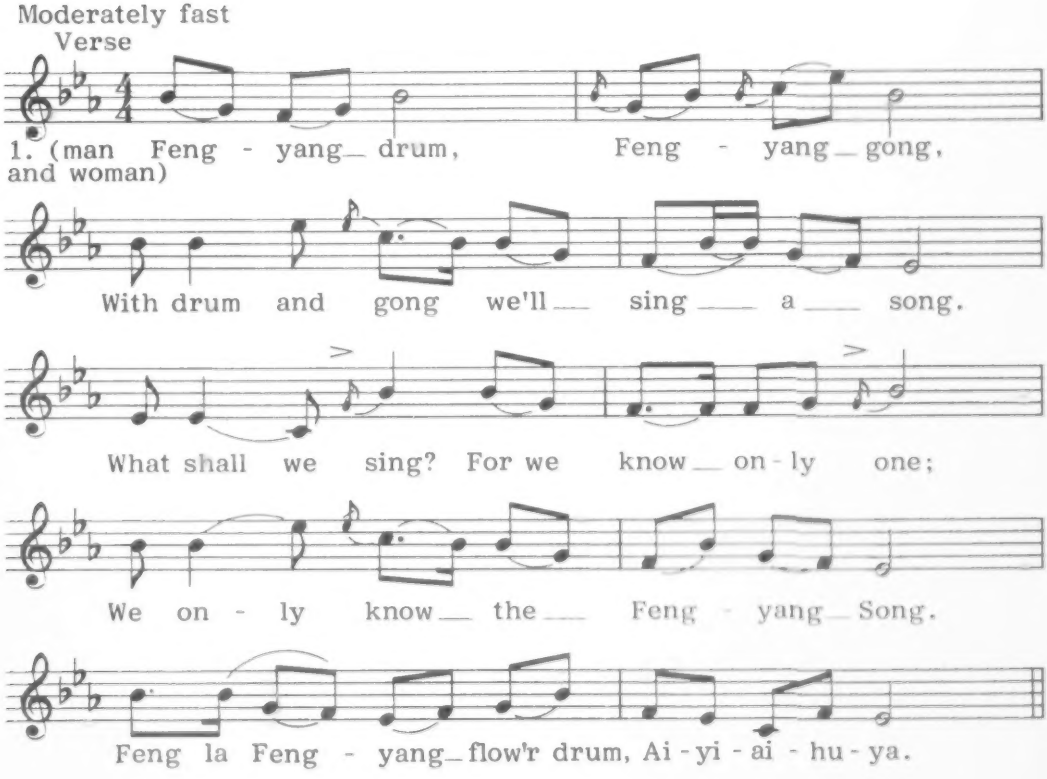
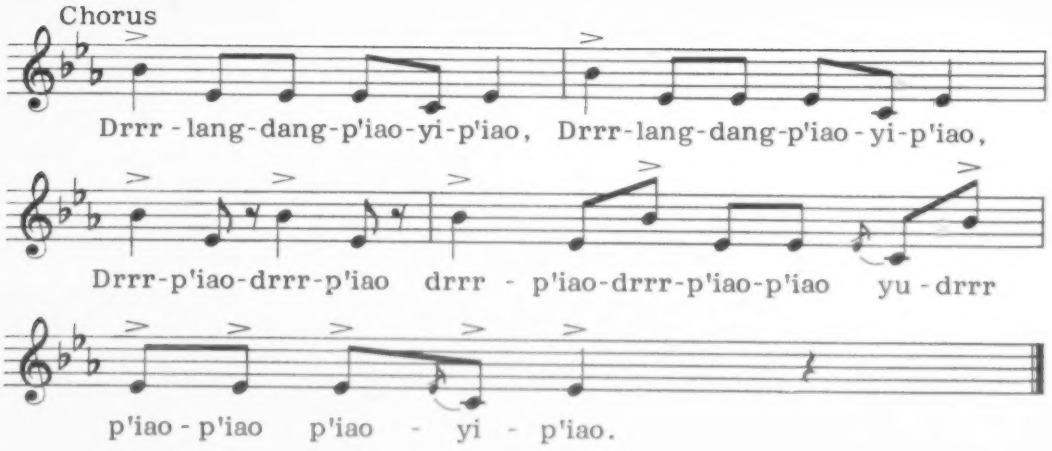
Example 87 Excerpt from "While You're Away"

Allegro moderato first time
Presto second time

5. Learn to sing "And Now We Disappear," which was sung by the entire cast of the operetta at the end of Act III.

AND NOW WE DISAPPEAR

Fast
C
G7
f And now we dis - ap - pear from here, It's get-ting much too
C
G7
late we fear. So each one look now for his hat, And
C
then let's leave the bat! Tra la la la la
G7
C
la la la, Tra la la la la la la la, Tra
G7
la la la la la la la, Tra la la la la
C G7 C G7 C G7 C
la, Fare-well to all our friends, We now must say good-bye!

1. "The Flower Drum" is from a province in China that has endured many famines. When there is no food, people resort to begging. And while begging, the people sing songs about their province to the accompaniment of drum and gong. Learn to sing the song.

2. Look at the music of "The Flower Drum" and find examples of steps and skips between notes. Which section has only skips between notes?

THE FLOWER DRUM

Moderately fast
Verse
1. (man and woman) Feng - yang drum, Feng - yang gong,
With drum and gong we'll sing a song.
What shall we sing? For we know on - ly one;
We on - ly know the Feng - yang Song.
Feng la Feng - yang flow'r drum, Ai - yi - ai - hu - ya.

Chorus
Drrr - lang - dang - p'iao - yi - p'iao, Drrr - lang - dang - p'iao - yi - p'iao,
Drrr - p'iao - drrr - p'iao drrr - p'iao - drrr - p'iao - p'iao yu - drrr
p'iao - p'iao p'iao - yi - p'iao.

2. (woman)
Sad is my fate, Oh, how sad!
I married a man with a flow'r drum
Stupid is he, Oh how stupid and dumb,
All day long he beats his sing-song drum.
Beating his sing-song drum.
Ai-yi-ai-hu-ya.

3. (man)
Sad is my fate, O, how sad!
To spend my life with such an ugly mate.
Of all the women you ever did meet,
My wife has the largest pair of feet.
Largest pair of feet.
Ai-yi-ai-hu-ya.

"The Flower Drum" from *The Flower Drum and Other Chinese Songs* by Chin-Hsin Yao Chen and Shih-Hsiang Chen. Copyright 1943 by Chin-Hsin Yao Chen and Shih-Hsiang Chen. Reprinted by permission of the John Day Co., Inc.

3. Sing the song again. Use a low-pitched drum and a single cymbal with a soft mallet to play Example 88 as an accompaniment to the Chorus.

Example 88

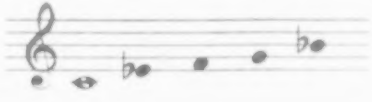
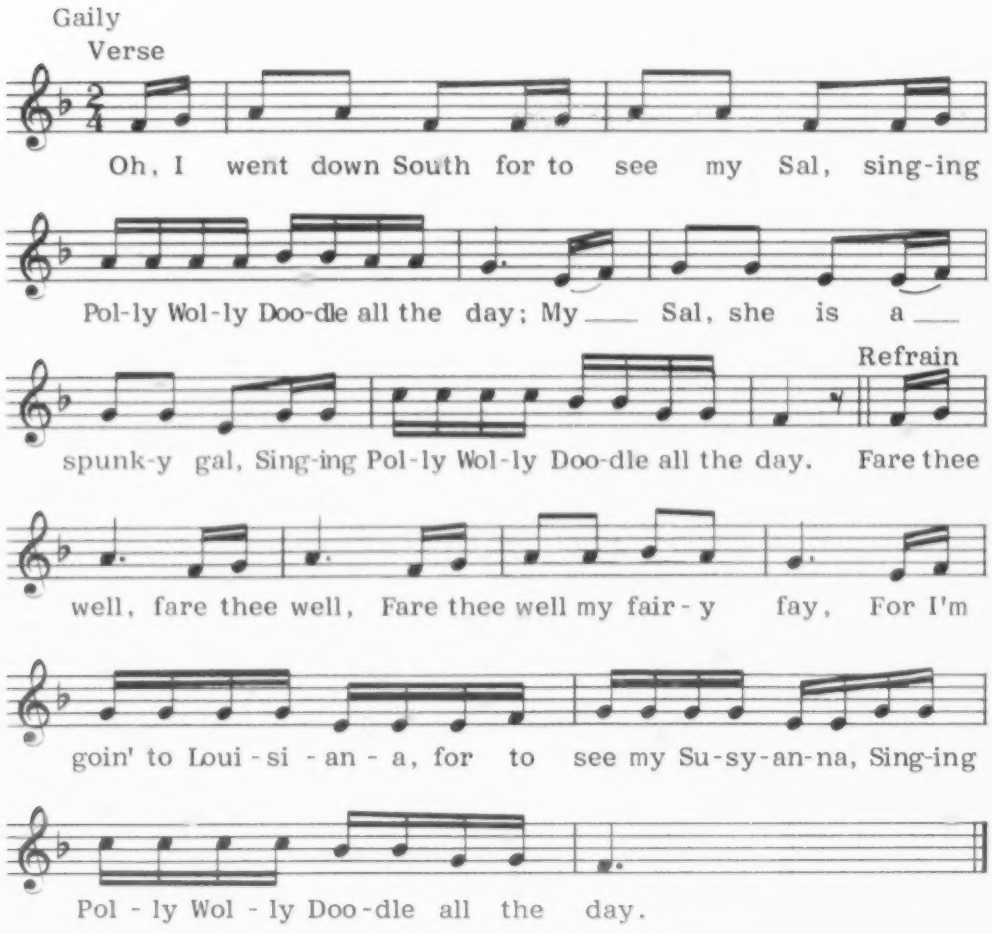
4. For another performance, boys and girls should sing Verse 1, a girl soloist Verse 2, a boy soloist Verse 3. The Chorus should be sung each time by girls and boys with drum and cymbal accompaniment.

5. How many different pitches are contained in the melody of "The Flower Drum"? Look at the music and notate the pitches from lowest to highest on the music staff.

6. Sing the song again. This time make up a resonator bell accompaniment. Use the resonator bells shown in Example 89.

Example 89

7. Compose an eight-measure melody for recorder using the pitches in Example 90. Write your composition in a $\frac{6}{8}$ meter and use the note durations 𝅗𝅥, ♩., ♩, and ♪. Use C as the tonic pitch. Your melody should contain two four-measure phrases.

Example 90

POLLY WOLLY DOODLE

Gaily
Verse
Oh, I went down South for to see my Sal, sing-ing
Pol-ly Wol-ly Doo-dle all the day; My Sal, she is a
Refrain
spunk-y gal, Sing-ing Pol-ly Wol-ly Doo-dle all the day. Fare thee
well, fare thee well, Fare thee well my fair-y fay, For I'm
goin' to Loui-si-an-a, for to see my Su-sy-an-na, Sing-ing
Pol-ly Wol-ly Doo-dle all the day.

2. Oh, my Sal, she is a maiden fair,
   With curly eyes and laughing hair.

3. Oh, a grasshopper sittin' on a railroad track,
   Just pickin' his teeth with a carpet tack.

4. Behind the barn upon my knees
   I thought I heard a chicken sneeze.

5. He sneezed so hard he couldn't cough,
   He sneezed his head and tail clear off.

After Learning to Sing "Polly Wolly Doodle" . . .

1. Sing the song again and strum an accompaniment on ukulele using the F and C^7 chords. Notice that the music does not show chord symbols. Begin with the F chord. Then let your ears tell you when to use the F and C^7 chords as you sing.

2. What pitches are included in the two chords you used to accompany the song? "Spell" the chords by notating them on a music staff. Refer to Lesson 41 if you need to review how to spell chords.

3. What pitch is included in both chords? After you identify the pitch, divide into two groups. One group should sing the melody as the other group sings the entire song on the one pitch. Both groups should strum the chords on ukulele while singing.

4. In two groups, sing the song again. For this performance one group should sing the melody while strumming an accompaniment. The other group should sing a harmony part to the melody "by ear" consisting of the pitches F and C. Let your ears tell you when to change the pitch.

5. Divide into three groups. One group should sing the melody, another group a pedal point on the pitch C, the other group a harmony part on the pitches F and C. Sing *a cappella* (without accompanying instruments).

6. Learn to sing "Kau Kau Song, the Island Way" to the melody of "Polly Wolly Doodle." Use ukuleles to accompany your singing.

KAU KAU SONG, THE ISLAND WAY

Words by Lois Gordon — Tune: "Polly Wolly Doodle"

	(Translation)
1. We say, "Hele to my hale for a big luau."	(Come to my home for
That's the Hawaiian way.	a feast.)
We say, "Hele to my hale for a big luau."	
That's the Hawaiian way.	
Fish and poi, Fish and poi, Fish and poi,	
lau lau, Fish and poi.	
We say, "Hele to my hale for a big luau."	
That's the Hawaiian way.	
2. We say, "Moshi-moshi, my friend, tabemashoo."	("Hello" on the phone;
That's the Japanese way.	Let's eat!)
We say, "Moshi-moshi, my friend, tabemashoo."	
That's the Japanese way.	
Musubi, musubi, musubi, tofu, musubi.	
We say, "Moshi-moshi, my friend, tabemashoo."	
That's the Japanese way.	
3. We say, "Yat, nee, sam, see, Noodles when	(1, 2, 3, 4)
I'm hungry!"	
That's the Chinese way.	
We say, "Yat, nee, sam, see, Noodles when	
I'm hungry!"	
That's the Chinese way.	
Gon lo mein, Gon lo mein, Gon lo mein,	(noodle dishes)
Chow fun, Gon lo mein.	
We say, "Yat, nee, sam, see, Noodles when	
I'm hungry!"	
That's the Chinese way.	
4. We say, "Komosta gayem, Let's eat again."	("Hello, friend")
That's the Filipino way.	
We say, "Komosta gayem, Let's eat again."	
That's the Filipino way.	
Marunggay, Marunggay, Marunggay, Lechon Baboy	(Horseradish leaves;
We say, "Komosta gayem, Let's eat again."	roast pig)
That's the Filipino way.	

5. We say, "Usu sau pese," Let's sing a song.
That's the Sāmoan way.
We say, "Usu sau pese," Let's sing a song.
That's the Sāmoan way.
Fala ʻai, fala ʻai, fala ʻai, To pai, fala ʻai (pineapple;
We say, "Usu sau pese," Let's sing a song. dumplings)
That's the Sāmoan way!

6. We say, "Chal mŏgŏssoyŏ," Eat some more-yo! (The food was very
That's the Korean way! good.)
We say, "Chal mŏgŏssoyŏ," Eat some more-yo!
That's the Korean way!
Kim chee, kim chee, kim chee, Kal bi, kim chee (pickled cabbage;
We say, "Chal mŏgŏssoyŏ," Eat some more-yo! short ribs)
That's the Korean way!

7. We say, "Welcome to my home and share some food."
That's the English way.
We say, "Welcome to my home and share some food."
That's the English way.
Apple pie, apple pie, apple pie, hot dog, apple pie.
We say, "Welcome to my home and share some food."
That's the English way.

"Kau Kau Song, The Island Way" by Lois Gordon. Used by permission.

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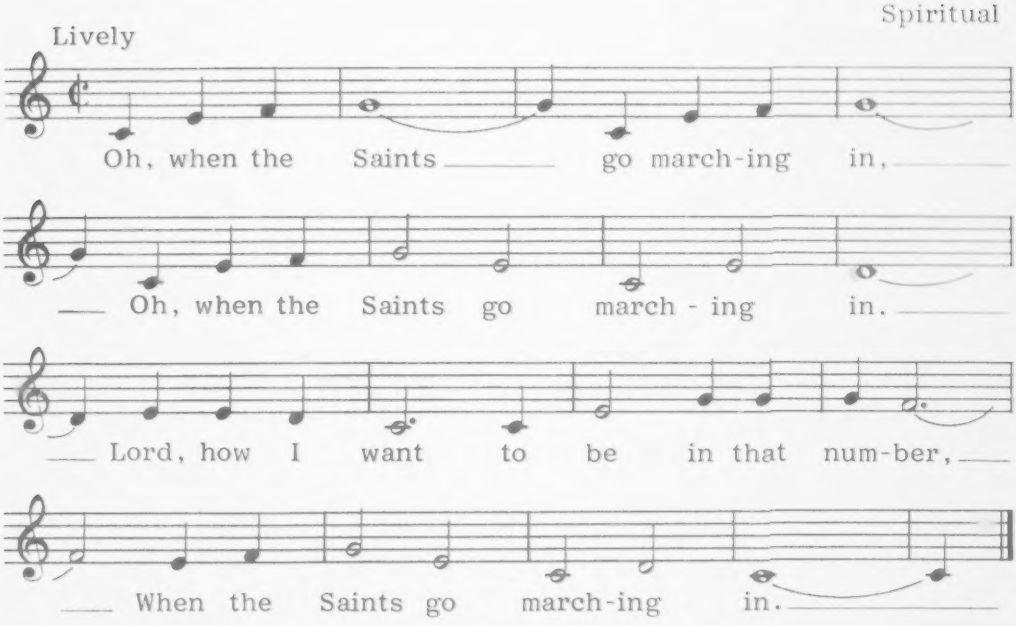
WHEN THE SAINTS GO MARCHING IN

Spiritual


Lively
Oh, when the Saints go march-ing in,
Oh, when the Saints go march - ing in.
Lord, how I want to be in that num-ber,
When the Saints go march-ing in.

I want to join the heavenly band
I want to join the heavenly band
I want to hear the trumpets blowing
When the Saints go marching in.

I want to wear a happy smile
I want to wear a happy smile
I want to sing and shout "hallelujah"
When the Saints go marching in.

I want to see those pearly gates
I want to see those pearly gates
I want to see those gates standing open
When the Saints go marching in.

After Learning to Sing "When the Saints Go Marching In" . . .

7. Sing the song again and accompany your singing with ukulele strums. Since chords are not shown in the music, you will need to play "by ear." Use the C, C^7, F, and G^7 chords.

Lesson 46

1. Following are the titles of three different recorded compositions you will hear.

"The Bee" by Schubert
"Little Windmills" by Couperin
"Arietta" by Leo

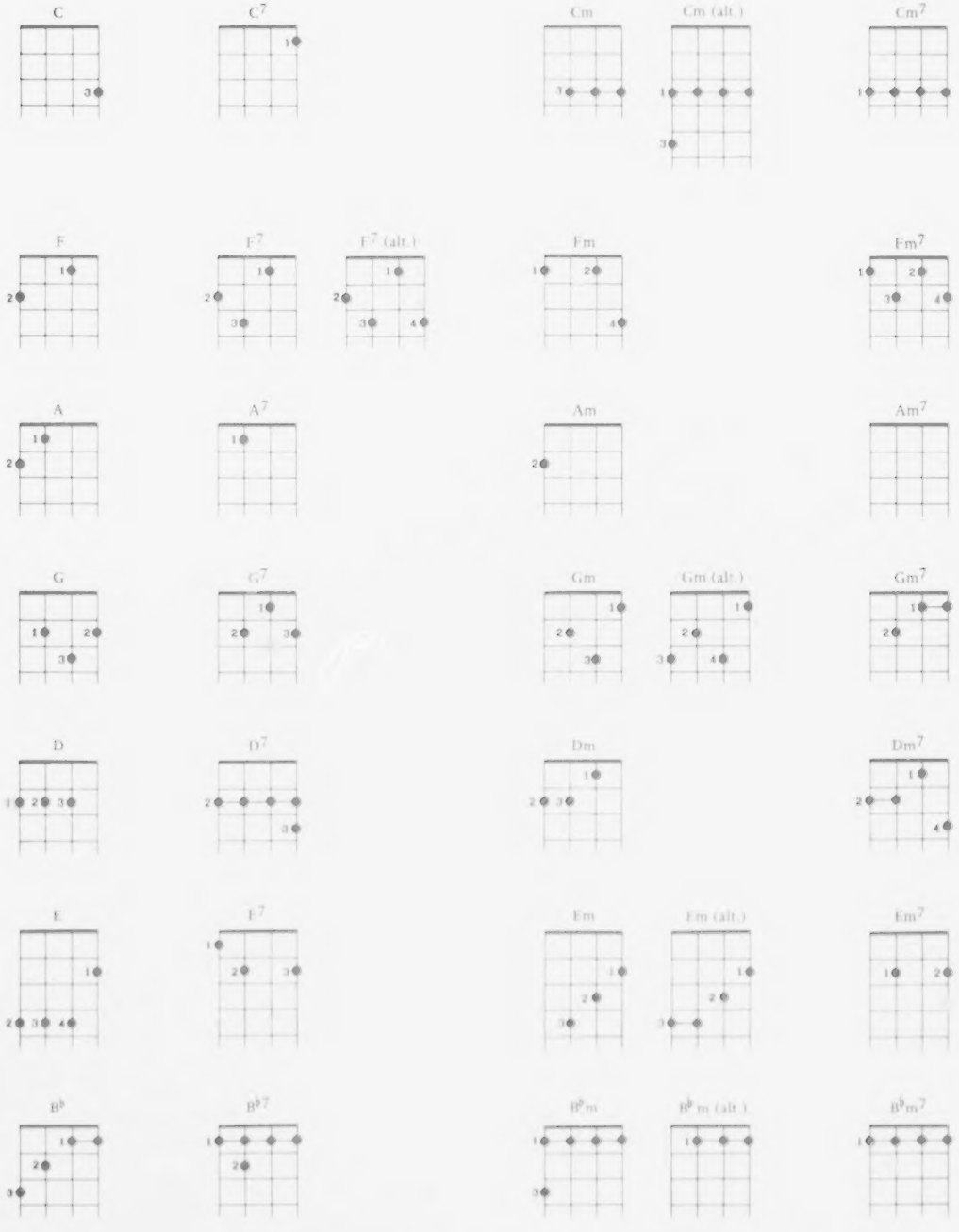
Two of the compositions are examples of descriptive, or representational music. The third is not intended to be descriptive music. See if you can match the titles given above with what you hear. Give your answers only when your teacher asks for them.

2. Two of the compositions you heard are called "program music." Explain what you believe these terms mean. Refer to Lesson 43 if necessary.

3. The composition called "Arietta" was not intended to describe anything. Music composed without intending to represent something else is called "absolute music."

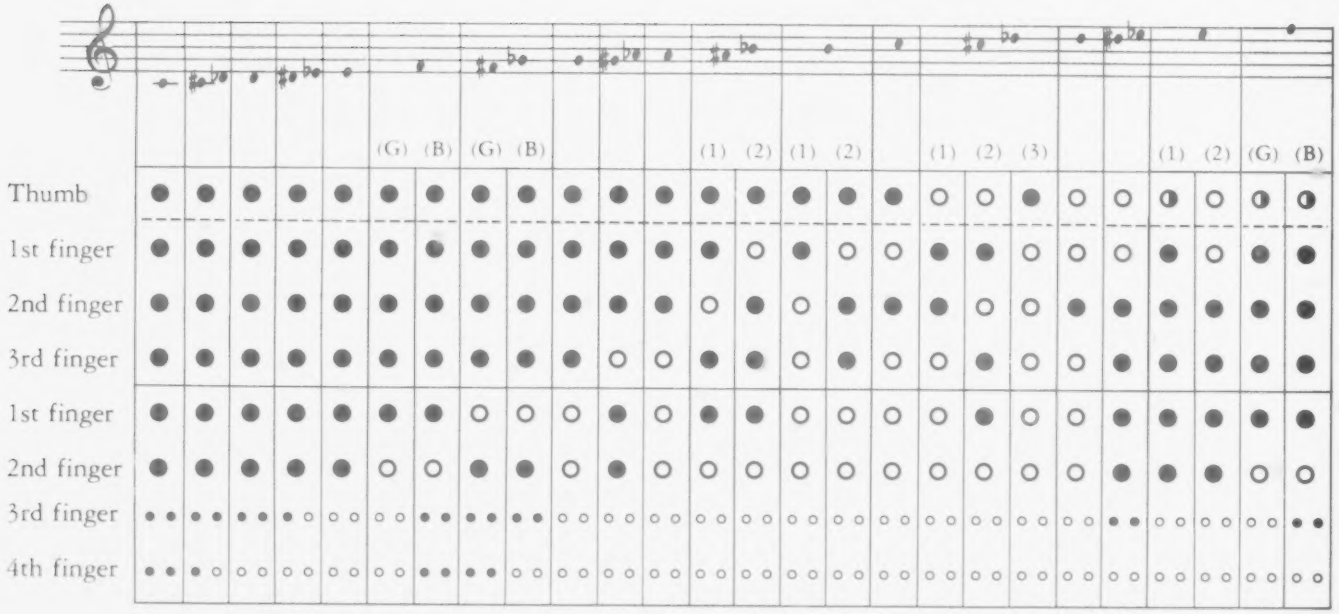
Charts and Indexes

UKULELE FINGERING CHART



SOPRANO RECORDER FINGERING CHART

○ Open ● Closed ◑ Slightly open



Fingerings are the same for German and Baroque (English) recorders except where shown.

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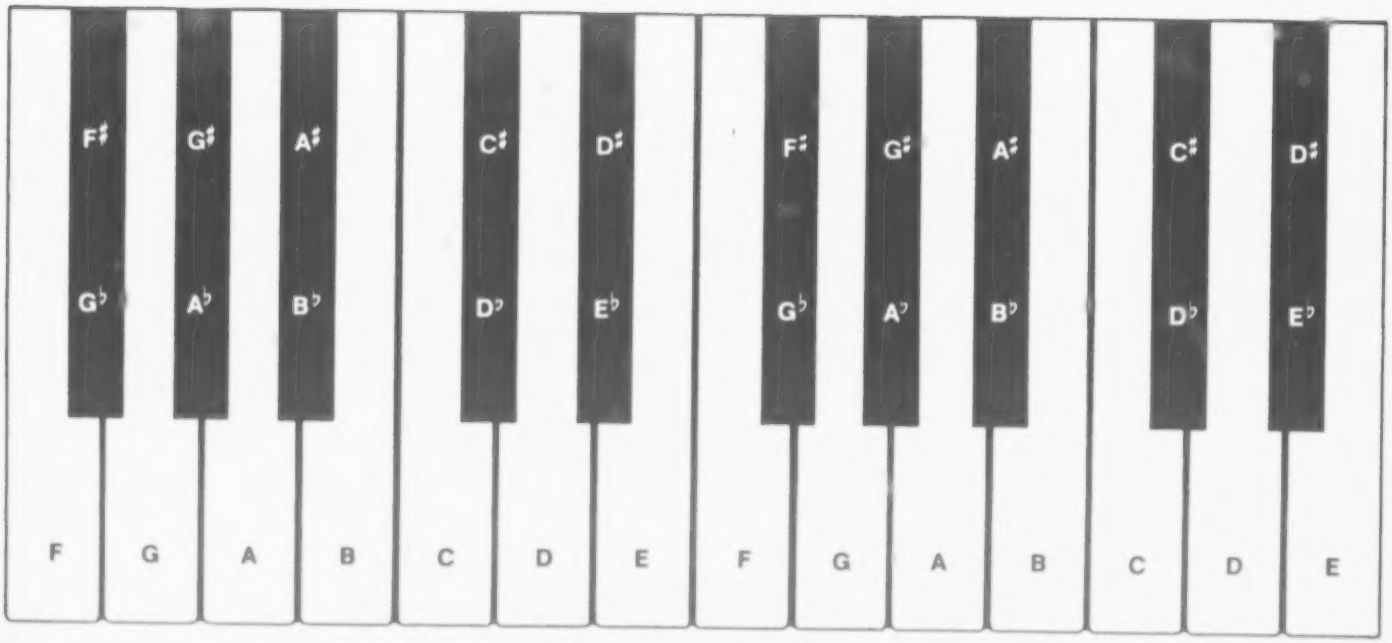
F♯
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